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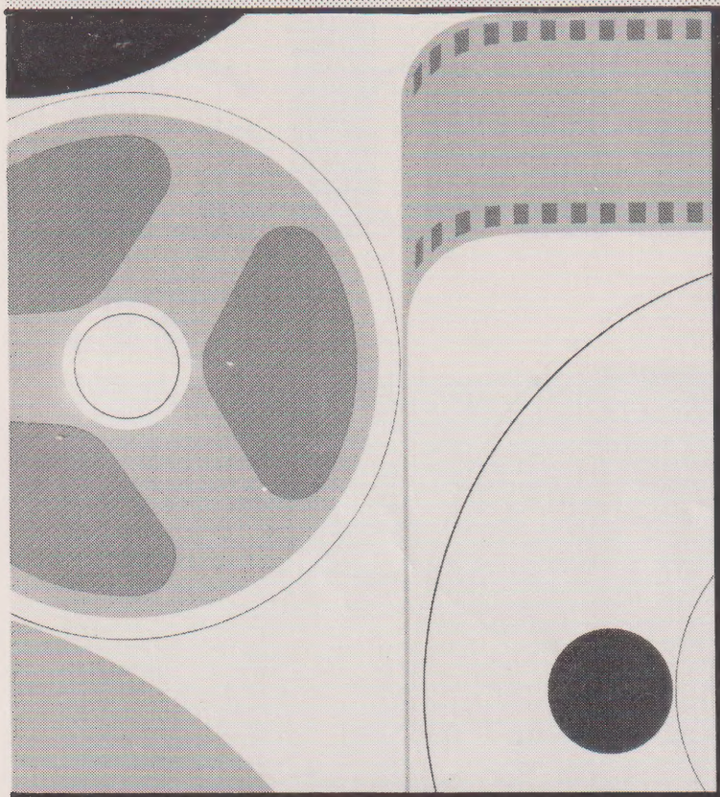

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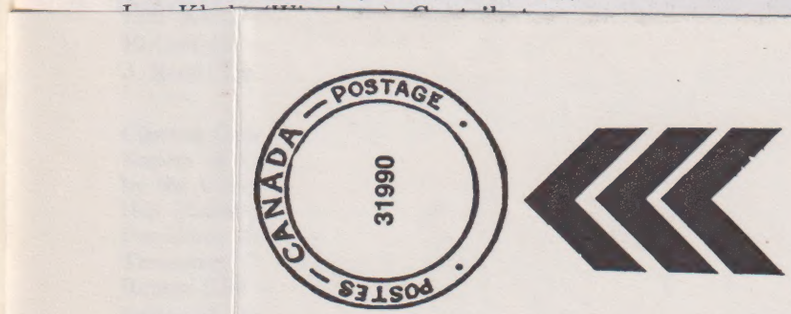
December 1976 / January 1977
Third Edition, number 33

Editor/Publisher: Jean-Pierre and Connie Tadros. **Toronto Advisory Board:** Stephen Chesley, Clive Denton, Robert Fothergill, Peter Harcourt. **Assistants to the Editor:** Del Mehes (Toronto) and Michèle Caron (Montreal). **Art Direction:** Louis Charpentier. **Copy Editor:** Charles Shannon. **Advertising Manager:** June Pike. **Correspondents:** Chuck Lapp (Halifax), Peter Bryant (Vancouver),



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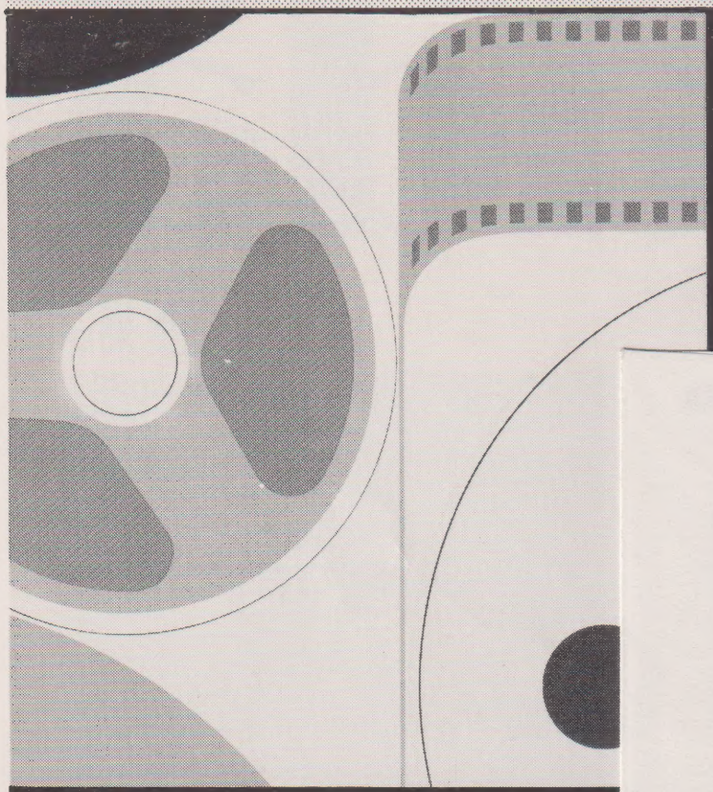

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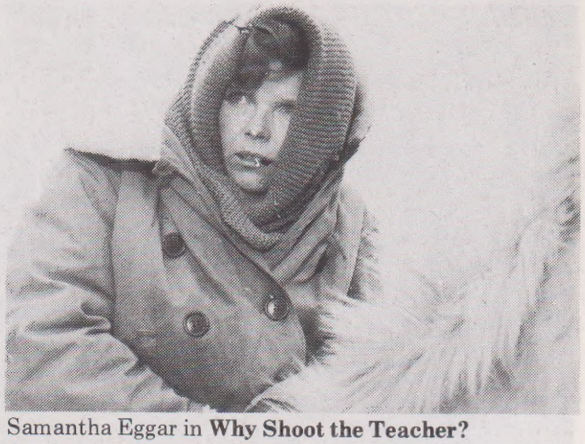

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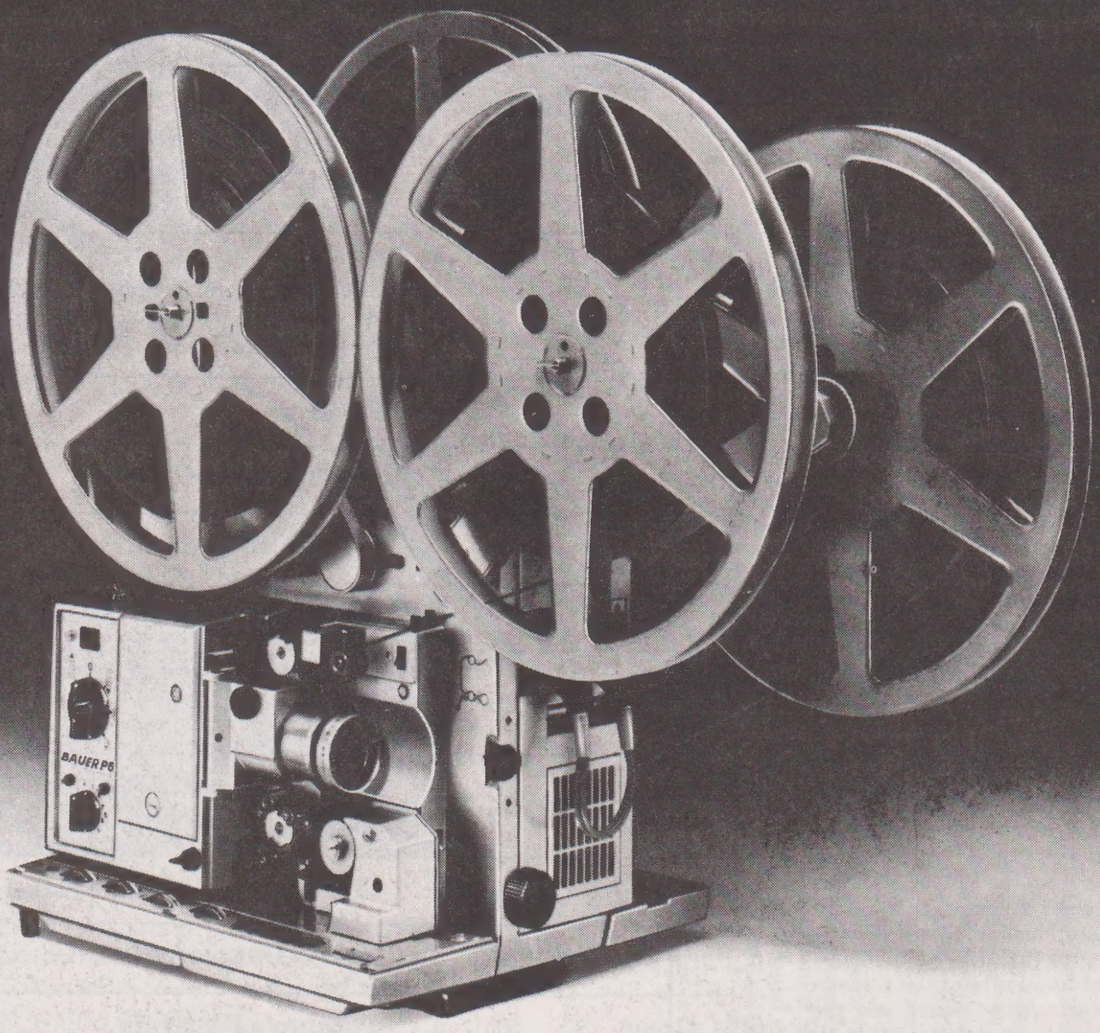

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REVERB

Variety Opens Canadian Branch Office?

The following letter was mailed to "all industry representatives" by the Secretary of State Department.

To: All Industry representatives

Subject: Variety's 6th annual Canadian Film and Entertainment Review – November 24th Edition – Deadline date: November 10.

On November 24, Variety will publish its sixth annual Canadian Film and Entertainment Review (see attached letter).

The Film Festivals Bureau would like to help coordinate the Canadian investment that will be made into this issue, and thus insure that the Canadian industry will get as much promotion as possible from its paid ads.

To do this:

Could you please advise the Film Festivals Bureau, in writing, **before November 10,** of the ad space which you will have reserved for the November 24 issue of Variety?

The Film Festivals Bureau will then try to get the Variety correspondents to call up these Canadian companies, and thus ensure that they are mentioned in the articles published in the Canadian section of Variety.

How to place an ad in Variety:

1. Have an Offset, 85 screen ad prepared.
2. Reserve your space by writing to:
   MORTON BRYER
   Variety
   154 West 46th Street,
   New York, N.Y. 10063.
   (212) 582-2700 (Copy to the Film Festivals Bureau)
3. Cost:
   3.1 Full page: $950.00 – 10" x 14⅝"
   3.2 Half page: $510.00
   3.2 Quarter page: $255.00
   3.4 Or: $14.00 per column inch.

Jean Lefebvre
Film Festivals Bureau
Secretary of State Dept.

At that time, we wondered about the appropriateness of the Film Festivals Bureau promoting advertising in a foreign publication (seeing that it does nothing to foster Canadian publications) and we were uneasy – in the name of journalistic freedom – thinking that the Bureau would dictate to the Canadian correspondents for Variety *just what they should write. A few days later, we received the following correction:*

To: All Industry representatives

Subject: Variety Canadian Edition – November 24th
re: our circular letter on the subject.

Correction

Paragraph 4 of our circular letter could unfortunately imply that Variety would automatically publish articles mentioning those companies which take out ads in their paper. **This is not the case.**

It should be obvious that Variety publishes only news items that are of interest for their readers – independent of the fact that people take out ads or not.

Our circular letter invited you to contact us, to let us prepare **real** news items concerning the Canadian industry.

Our apology for any confusion our previous letter might have created.

Cinema Canada *contacted* Variety*'s correspondent in Toronto, Sid Adilman, who reassured us that* Variety *had a hard and fast policy not to permit editorial copy to be influenced by advertising. Adilman further noted that any action on the part of the Secretary of State Department to gather "news" from Toronto would be detrimental to him and would cause him to withhold his own copy. It has since been learned that* Variety *contacted the Festivals Bureau directly to ask it to cease its effort to "promote" Canadian cinema by using the press in the above fashion. Ed.*

Vicious We're Not

It is a distinct surprise and pleasure, for once, to read an article on oneself that has some sense of understanding of one's work. It is well known that most of what is written about anyone in this business/art (or anyone in the public view, for that matter) is generally twisted, misunderstood, incompetent, or in some cases simply vicious. Although destructive criticism is a pain in the neck, syrupy praise is not to be welcomed either.

I can only hope that the level of writing and judgment that Peter Harcourt has applied to me will be applied to other directors who are also struggling to build an honest and sincere film industry in this country.

Donald Shebib

S-M at the Ontario Censor Board?

In the wake of the Ontario Censor Board's ban on the uncut version of Don Owen's film **Partners,** scheduled for screening at the Film Awards last week, I should like to report a little encounter of my own with the same board, in the same week. The film at issue, entitled **Love Seen,** was to have been included in a program of three of my films at Cinema Lumiere on Oct. 21, as part of the Canadian Film-makers series.

Love Seen, an 11-minute experimental film, systematically separates and then edits together six different stylistic conventions employed in the cinematic depiction of love-making. Two of these conventions involve events in the minds of the participants: two more are confined to close-ups of their faces; the fifth is a long shot; the sixth, not surprisingly, depicts the lovers embracing. The footage in this latter sequence, though simulated, is relatively explicit; it does not, however, display the genitals of the man or the woman.

When I learned that the film had been refused by the board, I made several attempts to speak to someone responsible for the ruling. George Belcher, I was repeatedly told, was "tied up at the moment", but eventually I was put through to a Mr. Watkins. The board, said Mr. Watkins, had noted several instances of "man between legs", "hand to pubic area", and "movement between legs". I could not deny it. It is not uncommon for sexual intercourse to involve one or more of these elements, and the simulation of it in my film had failed to avoid them.

I pointed out to Mr. Watkins that the cumulative impact of the film was in fact rather anti-erotic, if anything, but he was not to be moved. I explained that I was only seeking a specific permit to screen **Love Seen** on a single occasion. The film has no commercial potential anyway, and I certainly wasn't looking for a blanket certification that would permit it to be shown in Hamilton or Oshawa or heaven-knows-where, without any kind of control or special guidance.

No, I told him, the audience is likely to consist of about 25 people, most of them my own colleagues and friends. I was sure that the film would be unlikely to induce many of those who didn't already practice the habit to take up sexual intercourse on a regular basis, and I promised to issue a warning that the danger to health and happiness increases with the amount smoked.

I even offered to announce, prior to the screening, that Mr. Belcher and Mr. Watkins considered the sight of "motion between legs" unsuitable for persons over 18, so that members of the audience would be free to step out into the foyer for 11 minutes, or at least to cover their eyes during the rude bits. But Mr. Watkins was adamant. His job is to protect not only people who find "motion between legs" offensive and horrid, but people who can take it or leave it.

Might I perhaps have a word with Mr. Belcher, then? Mr. Watkins was sorry, but "Mr. Belcher was tied up for the whole afternoon."

Robert Fothergill
Associate Professor
Atkinson College, York University

Magic in the US Mystery in Canada

After reading your article in issue no. 32 of **Cinema Canada** regarding the Canadian Film Awards, and in particular the item on the pre-selection jury, I feel sure **Cinema Canada** will be interested in hearing about Venture Film Productions' experience with a pre-selection jury in Canada.

In 1976 Venture Film Productions produced a sponsored, fashion theatrical short film entitled **Magic Island. Magic Island** was nominated for best photography in 1975 at the CSC awards, Short Film category. November 12th, 1976, **Magic Island** received a Silver Medal in the Fashion category in the 19th International Film & TV Festival of New York with approximately 28 countries competing. Also, **Magic Island** has been playing at theatres throughout Canada for the last six months.

My point is, that Venture entered **Magic Island** in the Canadian Film and TV Awards under Sponsored, Theatrical Shorts. The Awards luncheon was held on November 5th, 1976 and I was informed by friends that it had been announced at the CFTA luncheon that no Sponsored Theatrical Short had reached the Finals of the CFTA as the pre-selection jury in Ottawa did not think any of the entries were good enough. This statement was confirmed verbally over the telephone to Ron Vester, director and editor of **Magic Island,** by Dick Smith, Chairman of the CFTA.

While making enquiries regarding the above, I have discovered this has happened to other filmmakers in Canada. I suggest that filmmakers who have had any similar experience in Canada should write to **Cinema Canada** and with the help of **Cinema Canada** we can find out who these anonymous pre-selection jurors are and find out why we can win an international award but not an award in Canada.

Elaine Ryan
Producer,
Venture Film Productions

P.S. Keep up the good work on the "B" movies.

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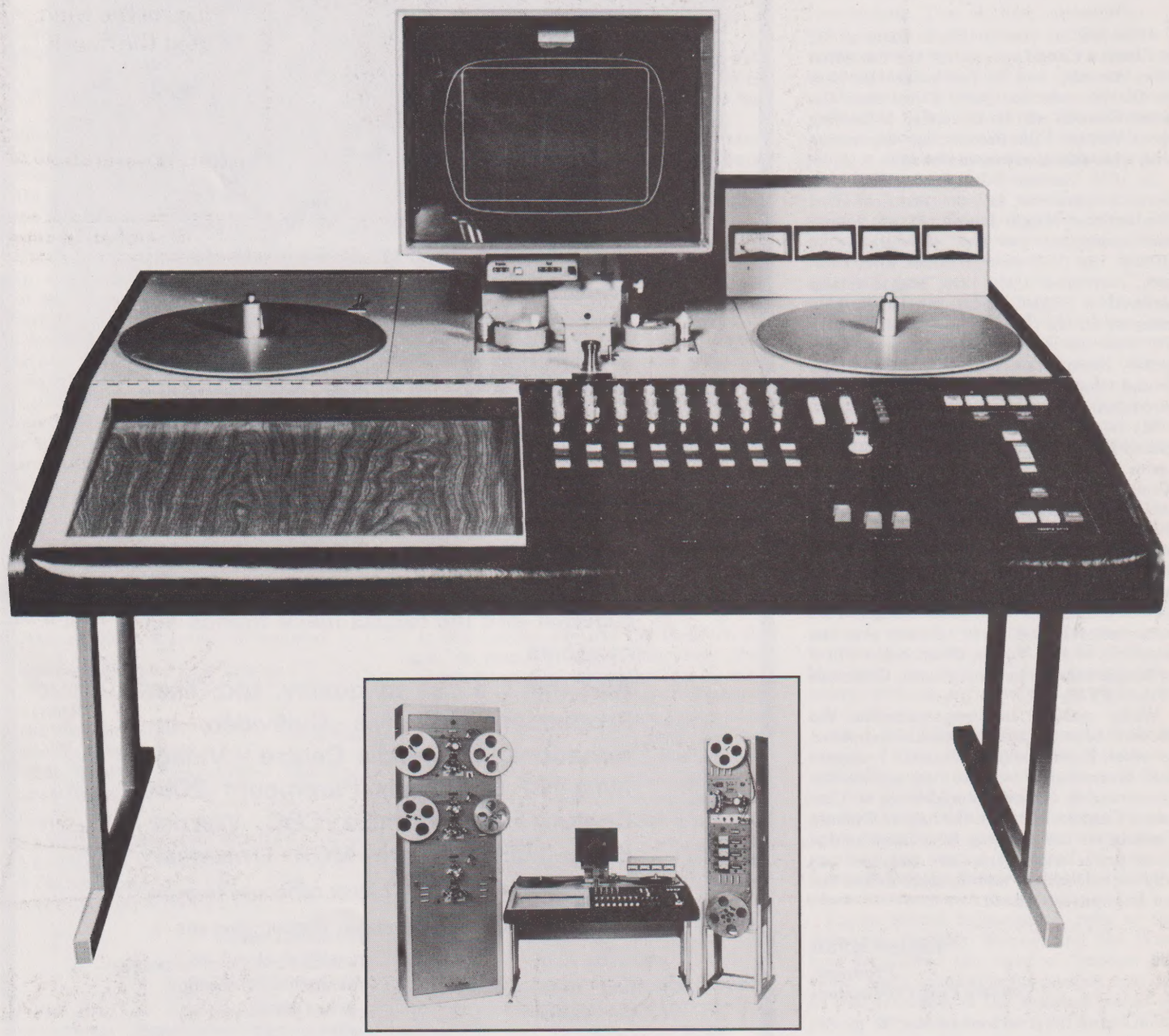

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– Vic Beattie

THE ILLUSTRATED NEWS

THE WEATHER

Increasingly turbulent, with hostile winds from the South

Vol. 1, no. 2 december-january

Of wolves in sheep's clothing, and eagles and beavers...

Boycott of Cinema Canada Revives the Digest

Starting this December, the Canadian Motion Picture Distributors Association will be publishing its own magazine, a revived *Canadian Film Digest*. Anthony Ross, director of information services for the CMPDA, informed **Cinema Canada** of this in response to a routine query about the advertising policy of the CMPDA. Ross announced that a decision had been taken at a CMPDA executive session not to advertise in any Canadian publications in the future because the Association would be putting all its resources into its own "organ."

Calling Nat Taylor's offices in Toronto, **Cinema Canada** contacted Pat Thompson who confirmed that she had been named editor of the *Canadian Film Digest,* which is to be a monthly publication in magazine format. Although denying that the *Digest* would be a house organ for the CMPDA, she did say that Taylor was expecting an advertising guarantee from the Association in order to begin publication.

A conversation with Vic Beattie, president of the CMPDA, confirmed the above information. Beattie, having been out of town in recent weeks, did not know if the actual decision had been taken to back the *Digest,* but acknowledged conversations were being held. He insisted on the necessity of creating an "organ" which would realistically reflect the Canadian film industry, and would cover the activities of the CMPDA.

In October 1975, a formal meeting had been held between Millard Roth and Frank Mancuso, respectively executive director and president of the CMPDA, and Connie Tadros, editor of **Cinema Canada.** At that time, it was made clear that the magazine would welcome the participation of the CMPDA – on a equal footing with all the other organizations interested in filming in Canada

– in **Cinema Canada.** Since that time, correspondence has been continuing with Millard Roth and Tony Ross, and the invitation has been renewed several times. Nevertheless, the American members of the CMPDA have exercised a virtual advertising boycott concerning **Cinema Canada,** and have never submitted any articles for publication.

Vic Beattie, the current president, was unaware that any communication had been going on between the CMPDA and **Cinema Canada,** and admitted that he himself had only begun to read **Cinema Canada** two months ago.

When asked whether he thought the market could sustain yet another film magazine, Beattie answered that the *Digest* would need the advertising support of the distributors, exhibitors and producers and that **Cinema Canada** "doesn't have a chance" of surviving the revival of the *Digest.*

Cinema Canada contacted George Destounis, president of Famous Players, in order to confirm that the support Famous had accorded the magazine over the last year would be forthcoming in the new year. Destounis reassured us of his support, saying that we shouldn't be surprised to see that Famous had given the *Digest* a Christmas ad "because the boys in New York didn't have time to free up the cash."

Like other American-backed projects, the new *Digest* should be glossy and attractive. The first issue is to contain 64 pages. The offices are already equipped with a composer and a camera, and have a staff of four: editor, art director, and two contributing editors.

The members of the CMPDA are Ambassador, Astral Films, Columbia Pictures, International Film, Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists, Universal Films and Warner Brothers.

Connie Tadros

Capital Cost: "Canadian Film"

On November 24, in the *Canadian Gazette,* the Treasury Board officially defined a Canadian film/video work to qualify it for the 100% capital cost allowance. That makes it officially law, retroactive to May 26, 1976.

Briefly the following criteria are required for certification:

1- The film is a co-production under current international agreements OR

2- a) The producer is a Canadian

b) A minimum of six points is allocated to Canadians in the following roles: director (2), screenwriter (2), lead actor/actress (1), second lead (1), art director (1), cinematographer (1), music (1), editor (1)

c) Seventy-five percent of the renumeration paid to other personnel must go to Canadians

d) Seventy-five percent of processing and post-production must be spent in Canada.

Certification can be officially gained at either of two points in the filmmaking process, at completion of principal photography or at completion of production. A ruling can be gained in advance, though certification procedures must still be followed at one of the above two points.

The amendment applies to features or shorts. Although shorts need not meet the point system, they must have a Canadian producer and spend 75% of production budgets in Canada.

No mention is made of the national character or location of the production company.

Stephen Chesley

Sauvé on Pay-TV

Communications Minister Jeanne Sauvé has revealed that she sees pay-TV as a non-profit venture, with the specific corporate arrangements still to be determined. She has agreed, in response to a storm of demands, unanimous among groups affected by pay-TV, that the CRTC will hold public hearings, possibly across the country.

In a speech in Toronto on November 9, Sauvé said that the general thinking of her department favors a non-profit system. She sees pay-TV as a catalyst to promote Canadian production, but admits that most of the programming will be American. "It's not realistic," she said, "to be exclusively Canadian" as some groups have proposed. She also raised the likelihood of competing means of delivery, making use of cable, satellite and perhaps even broadcast systems.

Also announced, though not officially, is that pay-TV will be a further six months in the future, or at least two and a half years away. This is in response to the 105 briefs the CRTC has received on the subject, most of them calling for a delay until the details of the new communications medium can be fully worked out.

Stephen Chesley

Annual CFDC Report

The Canadian Film Development Corp. has published its annual report for 1975/76. With increased investment, the CFDC participated in fewer films than in preceding years; English production was on the increase while French production was seriously depressed. The following is an excerpt from the introduction of that report:

"The Corporation assisted in the production of 18 feature films during the year, one of the lowest years on record. To maintain even this figure, it had to increase its financial contribution significantly. The drop in the number of films produced occurred almost entirely on the French side: from 14 in 1974/75 to 7 this year. English-language features dropped by one, 11 as opposed to 12 in 1974/75.

The Corporation's revenues dropped slightly from $864,011 in 1974/75 to $833,998. The main sources of this revenue were foreign sales of **Kamouraska, Death Weekend, Black Christmas** and **The Apprenticeship of Duddy Kravitz.** Some revenue was also derived from Canadian theatrical releases.

This year, in a total of 75 projects including 18 features, the Corporation invested $3,882,000, up $300,000 from last year. The amount contributed by the private sector – production houses, private investors, distribution companies and theatre chains, plus the writers, directors and producers who contributed part of their salaries – provided another $2,098,000. This figure represents a significant drop from the $4,536,000 derived from these sources last year and the amounts contributed by private investors outside the industry remained low at $688,000.

The total cost of the feature films funded by the C.F.D.C. in 1975/76 was $5.9 million. This figure is down $2.2 million from the $8.1 million invested last year, but the Corporation's share was $3.8 million as mentioned above. Thus, for the first time since its inception in 1968, the Corporation's share of production costs exceeded the contribution of the private sector (64.62% to 35.38%). This is not a desirable situation and in 1976/77 attempts will be made to keep the Corporation's share below 50% of production costs."

English Production

Eleven new English-language features were produced in 1975/76 with Corporation assistance, ten in Ontario and one in British Columbia. The cumulative cost of the eleven features was $4,298,259. Of this, the Corporation's share was $1,673,155 or 38.93%. Investment from industry sources such as laboratories, distributors and exhibitors increased considerably over previous years, reaching a total of $1,091,000. For the second successive year, the response of private capital did not meet expectations, reaching only approximately $683,000.

French Production

In 1975/76 the Corporation participated in the production of 7 feature films in the French language. The combined budgets of the 7 films amounted to $1,896,554, the Corporation's share amounting to $1,228,700, or 64.79%. The amount invested by the Canadian film industry (laboratories, distributors, exhibitors, production houses, etc.) was $430,138. Private investments represented $5,000 of this sum. The balance of $187,716 was invested in deferred fees and services.

Three Versions of Bethune

Now that the CBC has completed shooting its major special on Bethune starring Donald Sutherland, others are moving into the picture.

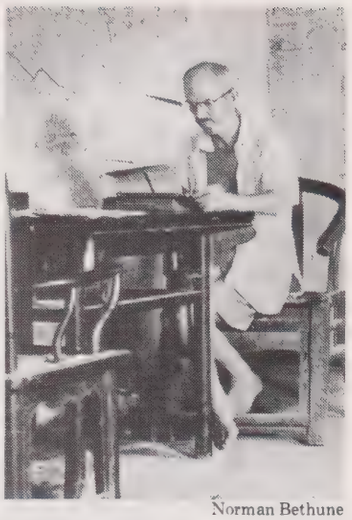
John Kemeny has hired Ted Allan as screenwriter for a seven-million-dollar feature to be co-produced with Columbia Pictures. Allan was co-author of **The Scalpel and the Sword,** a Bethune memoir published 20 years ago.

Otto Preminger still plans to make a feature on Bethune, and in addition to the rights to the Roderick Stewart Bethune biography, Preminger has purchased the rights to a forthcoming volume on Bethune by Sydney Gordon, to be called **The Lonesome Road.** Gordon was co-author with Allan of **The Scalpel and the Sword.**

The CBC's production was the largest in its history, and one of the costliest. Over 300 extras were employed, with 100 of those working on a single day to portray China's millions. The production was on tape, with Eric Till directing. Strange events attended the scriptwriting: Rod Langley's script, based on his play **Bethune,** was first planned for use. Then Sutherland brought a friend in to collaborate, and he rewrote the script to make it more suitable for television. Langley and ACTRA sought an injuction to prevent production unless Langley's script was used (he had been paid for his work). When the showdown came in the Ontario Supreme Court, Langley backed off because Roderick Stewart threatened to sue everyone in sight, claiming that Langley had lifted most of his information from his biography. Stewart was placated by CBC cash and Langley's agreement not to pursue his action.

A footnote: Preminger says he wants Sutherland for the Bethune part. Sutherland says he hates Preminger and would never work for him.

Stephen Chesley



Norman Bethune

FEATURES ROLLING

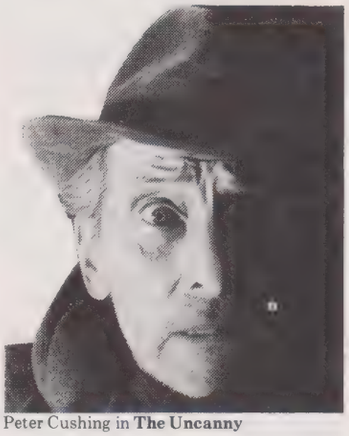
Deadly Harvest to shoot outside of Toronto

A mid-November shoot for **Deadly Harvest,** a Burg-Ambassador co-production, has been announced by producer Tony Kramreither. About a time in the future when there is a food shortage in Canada, this violent thriller stars Clint Walker, Nehemiah Persoff, and is directed by Tim Bond. Production manager is Peter O'Brien, camera is by Bob Brooks, and John Ryan is first A.D. Music will be by John Mills-Cockell. Investors include Ambassador, Famous Players and private sources.

Kramreither is also planning a late winter production of **In Council Rooms Apart.** The $1.2 million film is yet to be cast or staffed, but novelist John Gray, who wrote the original work, will do the script.

Denis Heroux and *The Uncanny* in Montreal

The $800,000 co-production, **The Uncanny,** is now shooting in Montreal with Denis Heroux at the helm. It's a British-Canadian effort, with part of the filming to be done in England. Story concerns cats terrorizing humans. Stars are Ray Milland, Peter Cushing, Samantha Eggar, Donald Pleasance, as well as several Canadians. Odeon, Rank and the CFDC invested.



Peter Cushing in **The Uncanny**

Ed Hunt shooting *Alien Encounter*

Ed Hunt, whose features never had a budget above $100,000, is now shooting the $1.8 million science fiction film **Alien Encounter** in Toronto. Earl Glick is producing for his Hal Roach Studios, and the cast includes Christopher Lee, Robert Vaughn, Tiu Leek, Jonathan Welsh, Kurt Schiegl, Ted Turner and Daniel Pilon.

Glick has also optioned the Lance Hill bestseller **King of White Lady,** and hired Ted Post (**Magnum Force**) to direct and Hill to do the screenplay.

Hill is also doing well in show biz. He's got offers for several more projects based on others' work, and his own next novel, **Torture Doctor,** has generated interest, even by the likes of George Roy Hill (**Butch Cassidy,** etc.).

CFDC invests in first pic made on foreign soil

When the Wind Blows, a $1.1 million horror film now shooting in England, stars Mia Farrow, and marks the first time the CFDC is investing in a film not actually made in Canada. It's a co-production shooting in England, with Famous Players investment too. Forty per cent of the cast, crew and investment is Canadian. Also appearing are Keir Dullea, Jill Bennett, and Tom Conti.

Mia Farrow as she was in **Gatsby**

The Illustrated News

Features (cont.)

Reitman/Cinepix have one shooting, one in the works

Producer Ivan Reitman has two projects with Cinepix, one now shooting and one planned for the near future.

David Cronenberg is currently filming **Rabid,** a $500,000 horror film financed by Cinepix, the CFDC and Famous Players. Stars include Marilyn Chambers, Frank Moore, Patricia Gage, and Joe Silver. Story concerns a girl who contracts rabies and terrorizes a city.

Reitman will produce **Convoy** in the near future. It's a $1.4 million futuristic thriller to be directed by Bill Fruet, and concerns urban guerrillas in convoy trailers. Investment is by the CFDC, Cinepix and Famous Players.

Another project of his own finds Reitman as co-producer with Universal (of Hollywood fame) of a $3 million comedy by the *National Lampoon* group. Reitman produced their touring stage show.

Angela filming in Montreal

Angela, a feature film starring Sophia Loren, John Vernon and Steve Railsback, is currently shooting on location in Montreal.

Budgeted at $3 million, **Angela** is a Canafox Films (Parimont holding company) production in association with Zev Braun Productions with the participation of Classic Films Industries Ltd.

A Canadian company, Cinevideo, has been engaged for the production services. Line producer is Claude Heroux, executive producer is Zev Braun who recently completed filming **The Little Girl Who Lives Down the Lane** in Montreal. Boris Sagal is directing. Screenplay is by Montrealer Charles E. Israel. Director of photography is Canadian Marc Champion (**Partners, Slipstream, Why Shoot the Teacher?**).

An official Canadian film production, **Angela** (formerly **Jocasta**) is a contemporary version of the Greek myth, Oedipus and Jocasta. The story entails a passionate and tender romance between a mother and son – neither being aware of their blood bond – which ultimately results in tragedy.

Stephen Chesley

Sophia Loren chats with Boris Sagal during **Angela**

Toronto Bellevue Lab Closed

(C.T.) – Bellevue Pathé Laboratories (Ontario) closed its doors on Friday, Nov. 5. According to André Collette, vice-president and general manager of Bellevue-Pathé Quebec (1972) Inc., the lab had not been profitable for about five years. Over the last year, he went weekly to Toronto, initiating marketing studies and administrative evaluations. His conclusion, approved by the parent company, Astral Bellevue Pathé Ltd., was that Toronto could not support the eight laboratories which now vie for clients. The decision was made to close the facility.

The last years have been difficult for the Toronto labs. Film House went bankrupt in 1974 and Quinn labs had a close call this year. These difficulties were cited by Collette as evidence of the tough competitive situation among the labs. Pricing practices are, in his opinion, unhealthy at the present time and do not permit a lab with a substantial overhead to compete.

Bellevue-Pathé was the only lab which employed union workers, and the fringe benefits and elevated salaries were a major factor leading to the closing of the lab. Other factors cited were the lab's geographical position in the city which led to high transportation costs, and the general market in Toronto which Collette feels is declining.

Some of the equipment will be brought back to the Bellevue-Pathé lab in Montreal, strengthening its position. There only four laboratories compete with each other. Collette expects certain clients, especially those who require release printing, to send their work to Montreal.

The annual volume of business in Toronto was approximately $3 million a year; the lab employed about 75 people.

Connie Tadros

Action at CBC

Pearson starts shooting last of Journalistic Series

The Tar Sands, based on the Syncrude deal between the feds, Alberta and Ontario, with a script by Peter Pearson, Peter Rowe and producer Ralph Thomas, is the last production planned for the Journalistic Series on CBC this year, and it was shot in November with Pearson directing. Based on the actual events, real names are used, and even Premier Peter Lougheed's office has been recreated. Kenneth Welsh played Lougheed, and the rest of the cast includes Mavor Moore, Ken Pogue, and Dr. Morton Shulman. The script is based partly – according to its author, only very partly – on the book *The Tar Sands* by Larry Pratt.

Others in this year's Journalistic Series are **Ada,** about a mental patient, directed by Claude Jutra; **The Dream Speaker,** about a disturbed boy and an Indian medicine man, directed by Jutra in Vancouver; **Some Day Soon,** about the Winnipeg Flood, and **Hank,** about a small businessman collapsing, both directed by Don Haldane.

CBC remembers

Two CBC programs marked the network's fortieth anniversary. One was a three-hour radio compilation from the past. And on TV on October 30 was a tribute to Alphonse Ouimet, president from 1958 to 1967.

CBC prez honored

Al Johnson, newly installed CBC president, has been awarded the Vanier Medal for public service by the Institute of Public Affairs.

CBC sells Down Under

The Australian Commercial TV Network has purchased a large package of TV product from the CBC. Included in the sale are **King of Kensington, Jalna, Sidestreet, The Collaborators, The National Dream,** and one-shots such as **Sarah** and others.

Broadcast will begin in February 1977.

Film Projects Galore

Gulkin and Carle to film together

Exit, Gilles Carle's ninth feature film, will be made in both French and English, and will be produced by Harry Gulkin. Gulkin and Carle, along with stars Carole Laure and songwriter Lewis Furey, gave a press conference to announce plans for the feature, and Gulkin was still beaming from his seven-award win at the previous night's Canadian Film Awards for **Lies My Father Told Me.**

Carle's feature is budgeted at $1.5 million, and concerns the travels of a circus troupe around Quebec. It will be filmed in the first half of 1977 around Shawinigan and in Montreal. It is, says Gulkin, a love story with music. A second male lead will be announced.

Furey will write the music, and is now working on the score for Gulkin's **Jacob Two-Two,** scheduled for Easter release. Both Gulkin and Carle discovered Furey's work at about the same time; he has released two albums of original compositions.

Carle was pleased at the opportunity to work with a reasonable budget for the first time; all his films have been made for under $350,000. But he resents greatly what he calls the 'contempt barrier' in Canada. Every time he makes a film, he says, it's treated like his first. After eight features and 100 shorts, the various government agencies act condescendingly to him. "They give a grant but they never let you get ahead. Foreigners are different; they call me and say come work with us. I don't have to start each project as if I must prove myself.

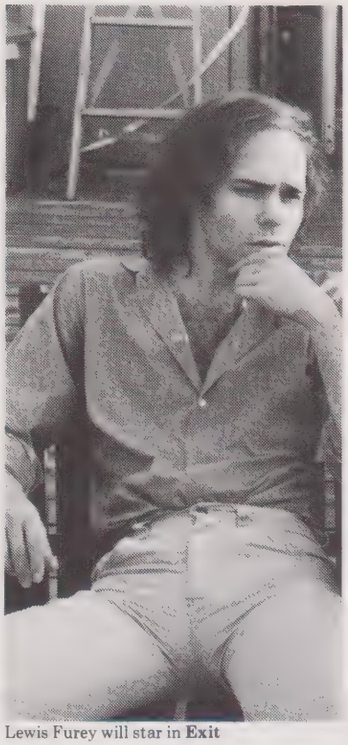
"But what I want to be able to say to the foreigners is 'You come up here and help me with my film.' "

Gulkin emphasized that producing Carle's film continues his policy of making quality films that are commercially successful.

Also planned by Gulkin are two more projects for 1977, one definite and one still to be confirmed. Definite is **The Dodo Bird,** based on an eight-year-old off-Broadway play by Emmanuel Fried. To be directed by Bill Fruet, it's a tragicomedy about the effects of alcoholism and automation. Fruet will assume major screenwriting chores, with Fried assisting. It's the first time automation has been examined since Chaplin's **Modern Times** 40 years ago, says Gulkin.

Production services will be supplied by Gulkin Production Services Inc. of Montreal, with many of the same people doing duty as for **Lies** and **Jacob**: Howard Ryshpan, Susan Lewis, Michele Boudrias.

Lies My Father Told Me has grossed $8 million world-wide to date.



Lewis Furey will star in **Exit**

OECA begins series co-produced with British TV

Ontario's TVO will co-produce a series of six half-hour dramas with Highgate Associates and Harlech TV in England. Each of the three will make two episodes, and the series title is *Classics Dark and Dangerous.* Jim Hanley and Philip Nixon are producing the two here, and Don Thompson is directing.

The first went before the cameras in November, and was **The Mannikin,** based on a story by **Psycho** author Robert Bloch. Stars were Keir Dullea and Ronee Blakely. The other local effort is **The Ugly Little Boy,** by Isaac Asimov, with Guy Big, Kate Reid and Barry Morse.

Ashley Multi-Media announces three productions

New Vancouver-based producer and distributor, Ashley Multi-Media, has three projects in advanced planning stages. Ashley's head of production is Harve Sherman, formerly of Vision IV in Toronto. Planned are a $6 million production, with United Artists, of Frederick Forsyth's **Dogs of War,** a $3.6 million western with Burt Lancaster to be called **Bounty,** and a $1 million effort with Universal titled **Gringo Legions.**

International Film Distributors in Toronto acts as distributor for Ashley product, both original efforts and those that Ashley buys or controls, including output by Brut Productions and the Canadian rights to **The Passover Plot.**

Ongoing and upcoming

Angela, starring Sophia Loren and John Vernon, now on in Montreal, although original director Sydney Furey was ousted at the last minute and replaced by US TV director Boris Sagal... Toronto-based Video Program Services will act as executive producer for a $12 million production of Leon Uris' **Trinity,** about the current Irish troubles. It will be filmed in Ireland and partly in the Maritimes. VPS has mainly worked on made-for-TV movies, such as the Fitzgerald/Zelda biopic last season and **Eleanor and Franklin..** Allan King is gearing up for another project... Sophia Loren will return to Canada in 1977 for **National Holiday,** a co-production produced by Carlo Ponti. It will be shot in Canada and Italy. Sophia's adventures with six kids on the day in 1938 when Mussolini is visited by Hitler in Rome constitute the basis for the plot.

Neilsen-Ferns announces heavy shooting schedule

Hard on the heels of concluding a deal whereby 80% of the company has been purchased by the *Toronto Star,* Neilsen-Ferns announce several productions in addition to their major TV series for Imperial Oil. These include a series of shorts for Bell Canada, **The Voyage of Norma and Gladys,** two for the Department of Fisheries, a documentary on Karen Kain in Moscow, and a BBC co-production on Canada's forest workers.

Mendeluk well into third of Xmas triology

Writer/director George Mendeluk is finalizing plans for the final film in his series of three shorts on Christmas themes. The third effort, to star a female in a Dickens-type plot, will be shot this winter in either Quebec or Niagara-on-the-Lake, Ontario.

He began the triology as a search for new approaches to Xmas themes, and wanted to make films that would be entertaining as well as a learning experience, especially since he feels that so many Xmas traditions are common throughout the world.

His first effort, **The Christmas Tree,** was shown last year on CBC and Radio-Canada, and is distributed internationally by Walt Disney Educational Media. The second, **Miguel's Navidad,** was shot in Mexico last winter, and will be shown on CBC and Radio-Canada this Christmas; two U.S. networks are bidding for the rights. Linda Sorensen produced and Harry Makin shot it on a six-day shoot. Ricardo Montalban narrates.

Makin, Sorensen and Mendeluk in Mexico

Festivals Festivals Festivals Festivals

Waiting for Fidel

Montreal 16mm-Fest

With the lowest budget in its history (almost nil) the Cooperative des Cinéastes Indépendants held its sixth annual International Festival of 16 mm. Cinema October 27 - 31 in Montreal. Its aim is "to bring attention to important films that do not get circulation through the commercial channels." It is non-profit and non-competitive.

On the surface the Festival was much like last year's – an unpretentious, mild-mannered publicity campaign attracted familiar faces to the drab basement locale of the theatre of the Bibliothèque Nationale. The theatre seats 250 – the audience averaged 30 in number for each presentation.

The Festival this year was entirely self-funded. Not long before the scheduled opening its director resigned, apparently discouraged by lack of financial support. Undaunted and firmly idealistic, Claude Chamberland, one-time coordinator, took over and went ahead on less than a shoestring.

The Festival this year focussed on Canadian films – 19 over last year's eight – under the theme 'Looking at Ourselves'. Also presented were three retrospectives on foreign filmmakers – Werner Nekes of West Germany, Austrian Peter Kubelka, and Robert Nelson, an American.

It is encouraging to note that while last year's Canadian films tended to be very 'Canadian' in the ho-hum sense of the word, this year's were generally well received and well worth watching. Judging from audience response they were also the most popular, **Cooperage** (Phil Borsos, Vancouver), **Waiting for Fidel** (Michael Rubbo, NFB), and **La veillée des veillées** (Bernard Gosselin, NFB) reaping the bulk of the praise.

Although the powers that be deemed the Festival unworthy of funding this year, there are those who want to see it continue. The theatre was kindly rented out for a token sum, the projectionist worked at a discount, the National Film Board in particular and friends in general gave the Co-op considerable moral support.

The Co-op forges on, already planning Festival number seven, hoping funds will reappear, dreaming of a real "festive" atmosphere in an attractive location, providing refreshments between films to inspire dialogue with real live roving filmmakers and, shall we say, giving itself a bit of glamor.

Certainly there ought to be some viewing ground for these films – after all, it's where most filmmakers start. The Co-op's optimism notwithstanding, the future doesn't look rosy. Hopefully the Festival will develop and expand. Chamberland is hanging on fiercely like a dog onto a bone. At this point one can only wait and see. Stay tuned in '77.

Jane Dick

Festival of Festivals questioned as to 'famous' attending

Press reports questioned the assertion by Festival of Festivals organizer Bill Marshall that such luminaries as Jack Nicholson, Julie Christie, Robert Towne, and so on, were to appear at the Festival of Festivals.

Contacting their agents or the parties themselves, all denied having been invited or said they had informed Marshall of their inability to attend. All were announced as possibilities as late as the opening day of the fest.

Marshall said that all were formally invited through the office of Secretary of State John Roberts, and airline tickets were sent to a few.

Dino de Laurentiis was there.

CFI lands encore animation fests for 1978 and 1980

ASIFA, the International Animation Association, has awarded the Canadian Film Institute the honor of hosting the international animation competitions set for 1978 and 1980. In a unanimous vote at their executive meeting in Luca, Italy, in November, ASIFA approved Ottawa and the CFI.

In a new arrangement, beginning in 1978, animation fests will be held in the spring and fall of each year, one in Eastern Europe and one in the West. The best of each fest will be shown at the next. Hence 1978 will see Zagreb as the spring site and Ottawa in the fall (more conflicts with existing Canadian fests!). Annecy and Mamiai will share 1979. Four months are required between fests, according to ASIFA rules.

Other CFI activities include continued work on computerization of their 10,000-title film library, arranging a tour of a group of Indian films across the country in response to the Indian showing of Canadian efforts, and enlargement of the Filmmakers' Service Unit, designed to serve independents who need publicity or other advice and aid.

Upcoming fest activity

If you can arrange to have your film play in Los Angeles for seven consecutive days before December 31, you can enter the Academy Awards for next April. You may even be nominated.

The Festival of Short Films at Tampere, Finland, will be held from February 17 to 20. Deadline for entry is January 10, and requirements specify films under 35 minutes made in 1976 and in either 16 or 35 mm. For further information contact the Film Festivals Bureau, Secretary of State, 66 Slater Street, Ottawa.

More Canadian film activity in Washington

The Canadian embassy in Washington recently expanded its staff by a large number, to a rumored double its previous level. Increased cultural activity goes hand in hand with this expansion, and the cultural attaché is busy working up programs of Canadian films.

Many features are being shown, including **Mon oncle Antoine, Kamouraska, La tête de Normande St-Onge, Eliza's Horoscope, Bar salon, Partis pour la gloire,** and **Pour le meilleur et pour le pire.** Having been informed that several English-language features have also been made, the diplomats made plans to show some of them too.

Also being set up is a short film package.

Stephen Chesley

Sunny days in **Kamouraska**

The Illustrated News

awards, kudos, appointments et al

NFB picks up another one

The NFB feature documentary Il n'y a pas d'oubli, made by exiled Chileans and about Chileans in exile, received a Special Jury Mention at the recent Locarno International Film Festival in Switzerland.

CBC internal awards given

Emily Carr, a two-part English-language documentary on the life of one of Canada's foremost painters, has won the Prix Wilderness award for documentary programs, CBC announced. Quebec Printemps 1918, a two-hour French-language program, has won the Prix Anik award for best drama.

The Prix Anik awards incorporate the Prix Wilderness awards, which were instituted in 1963 by CBC employees to commemorate three CBC filmmakers who were killed in a plane crash while filming a documentary in Alberta.

The awards were presented by John Roberts, secretary of state, on October 7.

Special program awards also were presented to The October Crisis, which the jury said was "a courageous and careful use of television to explore social and historical realities," and to Billy Cox, a St. John's, Nfld., program "for a fine example of the way in which a community station can sympathetically and constructively approach community problems."

Winners of Prix Anik awards for artistic and craft contributions include: Mark Blandford, producer of The October Crisis; David Halton, narrator of The October Crisis; Eric Till, for direction of the Toronto production The First Night of Pygmalion; Elizabeth Sheppard and William Hutt for their performances in The First Night of Pygmalion.

Kate Reid for her interpretation of the voice of Emily Carr: David Knight for film editing in Emily Carr; Jack Long for photography in Emily Carr; Joe Grimaldi for sound mixing in Emily Carr; Mike Halleran for narration in the Vancouver production of The Reckoning; Danny Tanaka for film editing in The Reckoning; Peter Kent, Nicolaos Evdemon and Ian Wilson for reporting and filming in the fall of Cambodia; Les Nirenberg, Brian McKenna and Michael Auger for investigative reporting in the Montreal production Settling Accounts; Eamon Beglan, Tom Farquharson, Michael Gyll and Ron Manson for camera work in the Toronto production The Nutcracker; Gordon Luker for lighting in The Nutcracker; Dr. William Gunn for recording of animal and bird sounds in the Toronto production The Arctic Islands and Rudolf Kovanic for cinematography in The Arctic Islands.

CBC sells *Kensington* in U.S.

The CBC has made its first U.S. sale of a show it owns totally. King of Kensington, the sitcom, has been sold to nine major markets with a potential audience of 20 million homes, including New York and Los Angeles. It's also the first U.S. sale while a program is in production... Other CBC foreign sales include Beachcombers to five British cities, Nancy Ryley's Emily Carr and Terry Filgate's Lucy Maud Montgomery to Southern TV in Britain...

François N. Macerola

NFB names new Head of French Production

NFB head André Lamy has appointed Francois N. Macerola, 34, as Director of French Production. Macerola was in distribution at the Board. He succeeds Yves Leduc who has returned to making films.

The Owl wins again, and again

Carloine Leaf's animated NFB short, recent Ottawa 76 Grand Prix winner, won two awards in Australia recently. One was a Silver Trophy at the Melbourne Film Festival, and before returning to Canada the pic won First Prize at the First International Festival of Animation in Melbourne. Fest was modelled after Ottawa 76 and Annecy fests. Grand Prix went to Russia. Other Canadian winners were Potterton's The Happy Prince for Best Children's Film and both Illusion and The Twitch received Diplomas of Merit, all at the Animation fest.

Odeon announces Engineering Department shifts

Odeon Theatres has moved some members of its engineering department for Eastern Canada up the ladder. Chief Engineer responsible for all technical services in the region is Ed McCormack. Bill Devitt is now Chief Engineer for theatre projects in Eastern Canada. And Robert Hilder is now Chief Sound Engineer for Eastern Canada. All are long-time Odeon employees.

CTV announces management changes

The CTV TV network, headquartered in Toronto, shifted some employees up and added new faces and new positions recently. John T. Coleman, formerly Manager of Marketing Services for the network, is now Director, Government and Industry Liaison... Babs Pitt, formerly Vice-President of Marketing for CFCF's production arm, Champlain Productions, in Montreal, moved to Toronto to become Director of Information Services... A new position, Manager of Sales Administration, was filled by Alex Semeniuk... Alfredo Gerard, formerly Advertising and Sales Promotion Manager for Fiat Canada, has joined CTV as an Account Executive.

Literary matters

TV is 24 years old in Canada, and CRTC researcher David Balcon will publish a history of this period next spring with complete program descriptions and an index... The Toronto Star has sent a letter of intent to the Nielsen-Ferns film company to purchase controlling interest in the successful TV and industrial short company. Pat Ferns and Richard Neilson will continue to hold equity interest and will manage the company, which had $3 million in revenue last year. They welcome the Star's offer because of the expanded money sources for future production. And the Star, awash with money due to a 25% increase in profits, is not entirely new to the film field: it put money into Joyce Weiland's The Far Shore... Brian Moore has sold his novel The Doctor's Wife to United Artists and F.P. Rosenberg for filming.

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awards, kudos, appointments et al

SMPTE honors Canadians

Several Canadians were honored with awards at the recent annual convention of the Society of Motion Picture and Television Engineers in New York. It was the 118th get-together of the group.

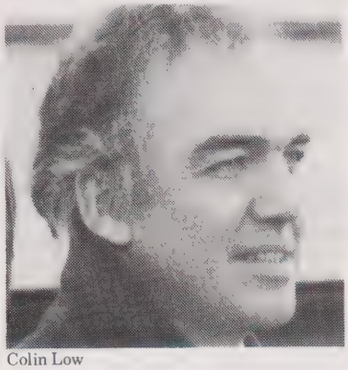
Maurice L. French of the CBC received a Citation of Outstanding Service to the Society.

Gerald G. Graham received the John Grierson International Gold Medal. Graham was director of planning and research at the NFB and is now retired.

Fellow Awards were presented to Hellmut Berger, director of engineering for Baton Broadcasting, and to Leonard A. Green, chief, Sound and Projection Division of the NFB.

Low raised high

NFB veteran filmmaker Colin Low was recently made an Indian chief in his home town of Cardston, Alberta. The Blood Indians of Alberta made him a Kainai chief and renamed the pioneer producer Chief Bull Horn.



Colin Low

Appointments

Tony Ciancotta, long-time York Theatre manager, has been moved up to the Film Booking Department in Odeon Theatres' head office. He'll be responsible for theatres in Toronto and some in Eastern Canada.

Peter Herndorf, now head of CBC-TV current affairs, will become Vice-President of Planning in April 1977. He'll be in charge of operations, coverage and capital, all long-term considerations.

Diane Schwalm is now Head of Publicity and Advertising for Twentieth Century-Fox in Canada, replacing **Doug Ouderkirk** who has been shifted to Atlanta. Schwalm had been Ouderkirk's assistant for the past two years.

Chetwynd Films has moved **Robin Chetwynd** to Executive Vice-President and **Sid Priddle** to Director of Marketing Services.

As a result of the *Toronto Star* acquisition of 80% of Neilsen-Ferns, **Bill Watchorn** will move from Manager of Corporate Development at the *Star* to Neilsen-Ferns as a Vice-President.

Pierre Juneau is the new Chairman of the National Capital Commission.

Gordon Craig assumed the position of Program Director at CBUT-TV, a Vancouver CBC station, on December 1. Craig was Head of TV Sports, and organized this year's Olympic coverage.

Mexicans visit NFB

Twelve Mexican filmmakers visited Quebec as guests of the NFB during October. It's all part of a $1.2 million two-year co-production program between the NFB and the Secretary of Public Education of Mexico.

Plans are to shoot social documentaries about problems common to both countries. The Mexicans saw features by the NFB and others and showed some of their own. They visited Radio-Canada and Radio-Quebec also.

Canadians participating in the program include Maurice Bulbulian, Georges Dufaux, Gilles Groulx, Arthur Lamothe, Yves Dion, and Jacques Leduc.

Film Studies Association meets in Ottawa

The weekend of November 12-14 saw 75 film historians, teachers and researchers gather in Ottawa for a weekend of screenings and learned papers.

The group, a year-old association concerned about film studies in Canada, concentrated on Canadian efforts this weekend. About 35 olden goldies were shown, mostly from the Public Archives and NFB Archives collections. Included were **Back to God's Country,** quota quickies, westerns and other features, early government shorts, NFB war efforts, **The Royal Visit of 1939,** and so on.

Papers were given on Quebec cinema during the 'forties by Pierre Verroneau, on feature production from 1915 to 1922 by Peter Morris, and on the NFB war years by Seth Feldman and Barbara Martineau.

Discussions were held, led by President Peter Morris, about future plans for the organization as well as specific matters such as access to historical material. A further gathering is planned for Montreal in the spring.

Morris set up the screenings, Secretary Seth Feldman handled notification of members, and President David Eley arranged facilities, assisted by Karen Laurence, at Ottawa's St. Paul's University.

Winners and entries

The NFB film **Jack Rabbit,** directed by Bill Brind, won first prize in the Special Skiing Film Category at the Third Annual Samsonite International Ski Film Festival in New York in the fall... **I'm the Same as Everyone Else**, a film by Tony Douglas Associates, won the prize in the Medical Category at the San Francisco Film Festival film as communication competition, held in October... At the Mannheim Festival Albert Kirsh's **Los Canadienses** won Best TV Film and received the International Federation of Cinema Critics Honorable Mention. A People's College Diploma was awarded to John Smith's **Bargain Basement** at the same fest. Both **Bargain Basement** and **Los Canadienses** are NFB efforts.

Jack Rabbit with director Bill Brind

Don Shebib attended the Teheran Film Festival to represent **Second Wind,** his feature accepted for competition. Just before he left, Shebib burned himself in a kitchen accident, and arranged to acquire a dark suit for planned receptions by dignitaries, including the Shah's wife.

CTV's special **The Children's Hospital** has been nominated in the non-fiction category for an International Emmy. Five finalists will compete.

Shebib's **Second Wind** has been accepted as an entry at the Berlin fest, the first Canadian appearance since **Duddy** won the Golden Bear three years ago.

Newman talks

The Film Advisor to the Secretary of State, Sydney Newman, was in London in September to deliver the first James MacTaggart Memorial Lecture, named for a BBC drama producer. He was also a guest at a dinner celebrating the 21st anniversary of commercial TV in Britain.

In late November Newman gave a talk at the Ontario College of Art as part of its Centennial Lecture Series. Topic was "Square Eyeballs on a Round World: Some ruminations on drama as communication."

Screenings

The NFB's one-hour documentary **A Great White Bird,** by Mike McKennirey, about the struggle to protect the endangered whooping crane, was shown on CBC in October... Potterton's **The Remarkable Planet** was rebroadcast on CTV in November... **Apple Cider,** by Toronto-based Nelvana Productions, was seen on CBC in November. Film concerns a city boy who travels to the country and learns how to make cider.

Working

Jeffrey Lynas, that lovely child in **Lies My Father Told Me,** will appear as the lovely young Paul Muni for PBS-TV in the US... **Margo Lane,** former CBC producer and broadcaster, is now in New York and in demand. She's doing documentaries for NBC flagship station WNBC. She has had no work in Canada since her CBC series **Some of My Best Friends Are Men** ended... **Ted Kotcheff** will direct another remake of **A Farewell to Arms** for **Peter Bart** and **Max Palevsky,** in Hollywood.

Stephen Chesley

IN AND OUT OF THE MOVIES

gerald pratley

Canada's English-speaking film endeavors seem awash with "co-productions" these day; that hybrid form which only the French and Italians seem to pull off without a one-sided use of technicians and actors, and an undue sacrifice of native qualities.

Businessmen in films see only dollar signs, and without knowing what they are talking about declare that co-production is the only way to "create a viable industry," whatever that means, in "smaller countries" such as Canada.

In Canada, when producers speak of co-productions they mean movies made to look like second-rate American films, complete with second-rate American players, preferably written and directed by second-rate Americans, and in which everything Canadian (**Black Christmas,** for example) is disguised to look American.

Making films this way is supposed to open those magic doors to the American marketplace, where they will be gratefully received as "international pictures" by eager distributors and audiences, and thus make fortunes for their producers. The fact that this seldom happens (partly because the films are awful and the US has enough second-rate productions of its own) deters Canadian businessmen and politicians not at all. Any mediocre person arriving from the States with a 'proposition' will get a favorable welcome and an interview in the *Toronto Star*. And sad to say, the CFDC (the Canadian Film Development Corporation) is now involved in this dubious practice.

It is with some interest then that we watch a departure in kind as the first Anglo-Canadian co-production, **Ragtime Summer,** completes its five-week shooting schedule in Lakefield, Ontario, on the Severn River about 100 miles from Toronto.

Although the screenplay is by the Toronto writer and actor, Ratch Wallace (previously he made an interesting short subject, **The Match**), and everyone connected with the picture is going to great pains to call it a "Canadian-Anglo" film (very awkward phrasing!) this is really a British film of a Canadian story shot on location where it is supposed to take place. In this respect it is at least honest to its characters and background.

David Warner plays an English teacher who comes to a small Ontario town in the early 1920s and becomes involved in politics (he was a conscientious objector during the war) and women, the latter being a wealthy widow with a British background (Honor Blackman) and the headmaster's daughter, played by the young Canadian actess Trudy Young. (She was the fated girl in George McGowan's **Face-Off.**)

Other Canadian actors playing supporting roles are Tim Henry (seen with Michael Sarrazin in **Eye of the Cat**), Cec Linder (several UK films to his credit) and Lois Maxwell, James Bond's Miss Moneypenny.

The lighting cameraman, Brian West, is from London, although he was here to photograph **Duddy Kravitz** and **Russian Roulette.** The sound recordist, David Bowen, editor Kirk Jones, producer George Willoughby and director Alan Bridges are here from London. Three horses in the scene being shot are local!

The money ($175,000) is coming from the CFDC, the Rank Organization and Odeon Theatres of Canada – one of Canada's two "foreign-owned" circuits.

Everyone is working quietly and efficiently (in spite of almost constant rain) and the fact that the small budget precludes all the help behind the camera a director might want. Alan Bridges, whose remarkable picture **The Hireling** was shown, and destroyed, on commercial TV the night before, took cheese and biscuits for lunch under dripping trees, and remarked that he hadn't thought much about the film as a co-production.

"I was shown the screenplay, I liked it, but it needed work. I was asked to direct it. We've come here to do it as well as we can. But I can see that, successful or not, it doesn't do very much to further Canadian production. You've simply got to make your own films with your own people. There's enough talent in Canada to do this. But that's not my concern, is it? I want to make a film which I hope audiences will like and reflect credit on all those who made it."

Politics aside, the rain reminded him of the weather during the filming of the car rides in **The Hireling,** a film he is pleased to have made. **Out of Season** is a film he'd rather forget. "I'll never get involved in an arrangement like that again. I didn't really care for the script, but I wanted to work with Vanessa. The two writers took over the film, took it to Los Angeles and re-edited it. The result is not my original film."

He thinks that the continuation of film production in England depends on low-budget pictures. "To pour millions into one or two big pictures is wasteful. Several smaller films made for the same amount of money would give everybody more work, and if some of them fail, the loss is much less than an expensive film that fails." □

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The Cinema Canada Team

P.S. And just in case you're interested in the bound volumes, see the information on p. 55.

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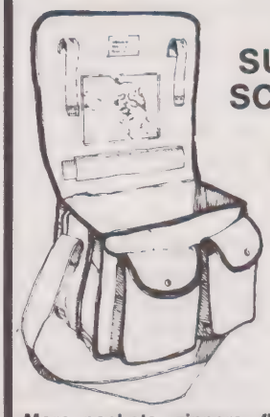

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EDITORIAL

Of Financing and Freedom

"It's a question of information. If we lose control of our sources in this country, we've lost ourselves."
– Graham Spry
Saturday Night
November 1976

The international moneymen have arrived on the Canadian scene. They will finance a picture, provide top actors and directors, hire enough Canadian technicians to qualify, and guarantee a film 100% Canadian-pure. Look at Sophia Loren's **Angela,** directed by Boris Sagal, presently shooting in Montreal. It was the PR men in Los Angeles who wanted to hold the press conference at the Ritz!

It is becoming increasingly difficult to call things by their names, to identify where the money and influences are coming from, and what they mean or will mean in the long run for Canadian cinema. For the time being, certainly the more films which are made in Canada, the better things will be for the technicians who work and learn, and the stronger the industry will become. Given, of course, that the new interest and activity of the moneymen does not diminish the chances for Canadians to conceive and realize their own projects.

The arrival of the moneymen on the production scene is paralleled by their arrival on the film publication scene. Feeling the need for a publication which will serve their interests and "reflect the industry as it actually is," they have made their move. In December, the first issue of the revived *Canadian Film Digest* will be published. To quote Millard Roth, executive director of the Canadian Motion Picture Distributors' Association, "We're going to take another determined crack at it." Though the *Digest* has always floundered and closed because of lack of support and interest, the CMPDA, the representatives of the American 'majors', have met with Nat Taylor, publisher of the *Digest,* and given him their backing.

Over the past year, **Cinema Canada** has been "monitored" by the CMPDA, according to Mr. Roth. As it was decided that its editors would not be susceptible to influences which would make the members of the CMPDA happy, the CMPDA did not mention the eventuality of a 'trade magazine'. In what one can only interpret as desperation, *Motion* magazine was approached and had begun to prepare a presentation when Taylor announced his availability and won the CMPDA's affections, hands down.

Now, there are only two questions of any importance: money and reliability of content. Heaven knows, there's enough fuel to fire 10 Canadian film magazines – if there were enough people out there to support them.

The *Digest* is starting off with a composer, a camera, and a full-time staff of four. With what money? This is like giving a film crew all the hardware and hoping that it can meet the lab costs from the total receipts. Meanwhile, **Cinema Canada** gets by with a staff of one and a half and another deferred salary, never mind the equipment.

But the real problem is the content of **Cinema Canada** and the attitude of its editors. The real problem is that it can't be bought.

Although both the Tompkins Report and the Draft Film Policy came to the same conclusion, it didn't take these studies to indicate that distribution and exhibition are part and parcel of the problem of fostering healthy Canadian production. They are the areas where foreign interests make it difficult for Canadians to compete. Even when **Cinema Canada** covers the areas of distribution and exhibition, it is unlikely that the CMPDA will find that its interests are better served.

And this is the root of the problem. In order to continue, **Cinema Canada** must compete in an already saturated market. In reviving the *Digest,* the CMPDA was well aware that one possible consequence would be to siphon off advertising revenue from **Cinema Canada,** eventually forcing it to stop publication. (David Novek of the National Film Board has already informed **Cinema Canada** that the NFB will advertise in the *Digest* – and this despite the fact that he has always insisted that his advertising budget cannot be expanded, i.e., the monies will have to be withdrawn from current advertising.)

If the CMPDA, via the American 'majors', is willing to back the *Digest,* it is because there is a supposition that the *Digest* will serve its interests. It's called putting your money where your mouth is. In the old days, before the threat of legislation, it didn't really matter. Now it does, and the stakes are high.

Cinema Canada, on the other hand, will continue on its way, printing news which is real news, antagonizing Bill Marshall by not giving the Festival enough free publicity, and the Festivals Bureau by washing its dirty linen, and aggravating the CCFM because it is not radical enough, and aggravating the CMPDA because it allows Kirwan Cox to write in its columns, and researching and printing the Production Guide free because the Film Archives has neither the personnel nor the money to pay for it, and the Canadian Film Development Corp. cannot find it within its discretionary powers to aid with the production of such a guide.

The object of **Cinema Canada** is not to promote the film industry. It is to look at the industry, and the films themselves, with a critical eye, to comment and provoke comment, and to serve as a sort of catalyst which permits an industry to grow and change and discover itself. A Toronto distributor commented recently that in Quebec there was a culture of cinema whereas in Ontario, one simply went to the movies. Be that as it may, **Cinema Canada** willingly lends itself to the creation of a film culture in Canada.

We ask the renewed support of those readers who believe that an informed, objective magazine is worth the effort. Take a subscription. Give one away at Christmastime. Encourage advertising. And keep the faith.

Connie and Jean-Pierre Tadros

feature film production guide 1976

***Cinema Canada*'s first production guide was published in December, 1975 (issue no. 24), and included most of the feature films which were then in production and not yet released. The guide which follows includes a few films which were omitted in our first guide and all those we have been able to identify on which the major photography has taken place in the period between December 15, 1975 and November 1, 1976.**

Prepared by
Michèle Caron
and Del Mehes

Code to information

A feature film is one which runs 61 minutes or longer. The films are listed in alphabetical order and are fiction unless otherwise indicated. A co-production designated "official" is one made according to an official co-production agreement (with France, Italy and the United Kingdom) or an ad hoc agreement arranged by the Secretary of State. Given the increasing importance of television to the filming industry, feature length 'films for television' are also included this year.

The title of the film is followed by the dates and the location of the shoot. An asterisk after the title indicates financial participation by the Canadian Film Development Corporation. The next line includes the type of film employed, and the language of the original version. **p.c.** production company, **p.** producer, **d.** director, **sc.** scenarist, **ph.** director of photography, **ed.** editor, **l.p.** leading players: **status** is the stage of production; **wt** indicates a working title.

Production information will be added as it comes in. Please phone additional information or corrections to **Cinema Canada** (416-924-8045 or 514-272-5354).

Angela

1976 (October 24 -); Montreal
35mm color in English
p.c. Cinevideo Inc.
p. Claude Héroux
d. Boris Sagal
sc. Charles Israel
ph. Marc Champion
ed. Yves Langlois
l.p. Sophia Loren, John Houston, John Vernon, Steve Railsback
status: Shoot

Angel Johnny

1975 (Sept. 7 - Sept. 20); Montreal
16mm color in English
p.c. Raunchy Films
p. Steven de Saint
d. Steven de Saint
sc. Steven de Saint
ph. Thom Kvetcher
ed. Steven de Saint
m. Pierre Brutal
l.p. Johnny Angel, Brick Buic, Free Lunch, Wyatt Waterson, Sandy Warhol
status: Complete, Released

Sophia Loren as **Angela**

Beaverbrook: The Life and Times of Max Aitken

1976 (Apr. 23 - May 1): Oshawa, Toronto, Ontario: London, England; Newcastle, New Brunswick
16mm color in English
p.c. CBC
p. John McGreevy
d. John McGreevy
sc. John McGreevy
ph. Harry Makin
ed. David Knight
m. John Mills-Cockell
l.p. John Colicos, Neil Munro, Chapelle Jaffe
status: Complete, Released

Carcajou ou le peril blanc

(This series is comprised of the following 3 films)
Part 1 - Mistashipu (La grande rivière moisie)
Part 2 - Innu Asi (Terre de l'homme)
Part 3 - Ntesi Nana Shepen (On disait que c'était notre terre)

Mistashipu (La grande rivière moisie)

1973 (May 17) - 1974 (Mar. 20): Schefferville, Quebec, Banks of Mistashipu River, Quebec
16mm color in Montagnais
p.c. Les ateliers audiovisuels du Quebec
p. Arthur Lamothe
d. Arthur Lamothe
sc. Arthur Lamothe
ph. Daniel Fournier, Roger Moride
ed. Nicole Rodrigue, Francine Saia
m. Jean Sauvageau
l.p. Christine Vollent, Matthieu André, Francis McKenzie
note: Documentary on Montagnais Indians
status: Complete

Innu Asi (Terre de l'homme)

1973 (May 17) - 1974 (Mar. 20): Schefferville, Quebec
16mm color in Montagnais
p.c. Les ateliers audiovisuels du Québec
p. Arthur Lamothe
d. Arthur Lamothe
sc. Arthur Lamothe, Rémy Savard
ph. Jérôme Dal Santo, Guy Borremans
m. Jean Sauvageau
l.p. Matthieu André, Indians from the Schefferville reserve
note: Documentary on Montagnais Indians
status: Editing

NtesiNana Shepen (On disait que c'était notre terre)

1973 (May 17) - 1974 (Mar. 20): Sept Isles, Quebec
16mm color in Montagnais
p.c. Les ateliers audiovisuels du Quebec
p. Arthur Lamothe
d. Arthur Lamothe
sc. Arthur Lamothe
ph. Guy Borremans, Roger Moride
ed. Nicole Rodrigue, Francine Saia, Dominique Frischeteau
m. Jean Sauvageau
l.p. Marcel Jourdin
status: Editing

La conquête inachevée

1976 (Sept. 15 -); State of Chiapas, Mexico
16mm color in Spanish and Maya
p.c. National Film Board, S.E.P. Ciné Difusion
p. Jean-Marc Garand
d. Arthur Lamothe
sc. Raul Montalvo, Arthur Lamothe
ph. Alexis Grivas
note: Documentary on Maya Indians, Mexican-Canadian Coproduction
status: Shoot

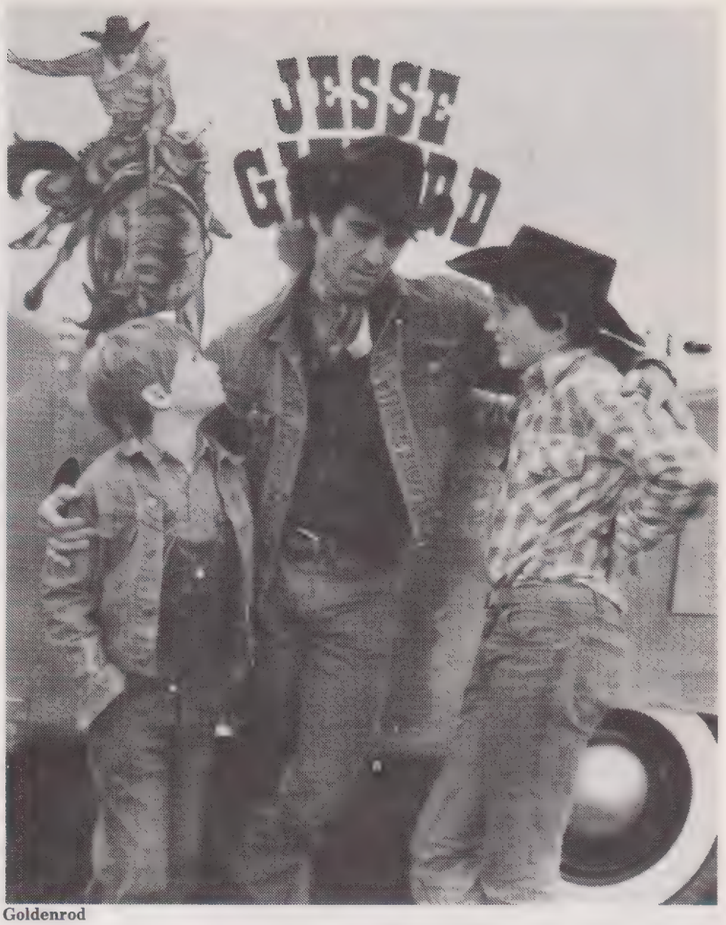
La famille

1975 (Dec. 24) - 1976 (Feb. 5); Montreal
16mm color in French
p.c. National Film Board
p. Anne-Claire Poirier
d. Mireille Dansereau
sc. Mireille Dansereau
ph. Pierre Mignot
ed. Jacques Drouin
note: Documentary on the contemporary family
status: Sound Editing

Goldenrod*

1976 (May 25 - June 26); Calgary
35mm color in English
p.c. Goldenrod Productions Ltd.
p. Lionel Chetwynd, Gerry Arbeid
d. Harvey Hart
sc. Lionel Chetwynd
ph. Harry Makin
ed. Ron Wisman, Ralph Brunjes, Peter Shatalow
m. Franklyn Boydd
l.p. Tony Lobianco, Gloria Carlin, Donald Pleasance, Will Darrow McMillan, Donnelly Rhodes
status: Complete, Released

Carcajou ou le péril blanc



Goldenrod

Grenfell of Labrador (wt)

1976 (Mar. 30 - June 29): Labrador and Newfoundland
16mm color in English
p.c. CBC
p. Terence MacCartney-Filgate
d. Terence McCartney-Filgate
sc. Pierre Berton
ph. Terence MacCartney-Filgate
ed. Tom Berner
note: Documentary on Sir Wilfred Grenfell, medical missionary
status: Editing

His Mother

1975 (Sept. 18 - Oct. 1); Toronto. 1975 (Oct. 15 - Nov. 4); Budapest
16mm color in English & Hungarian
p.c. International Cinemedia Centre Ltd. (Mtl), CBC (Tor), Hungarian Television (Budapest)
p. Donald Duprey
d. Karoly Makk
sc. George Kardos, Suzanne Grossman
ph. Thomas Vamos, Janos Toth
l.p. Gorden Pinsent, Klari Tolnay, Irena Mayeska, Donnelley Rhodes, Mari Torocsik, Nora Tobori, Jeff Lynas, Samu Balajs, Cosette Lee
note: Coproduction between the C.B.C., Hungarian Television and International Cinemedia Centre Ltd.
status: Final Cut and Dubbing

The Hunter

1976 (March 7 -); White Lake, Ontario; Toronto
16mm to be blown to 35mm color in English
p.c. Gatineau Productions Ltd.
p. Angelo Stea
d. Peter Walsh, Peter Lauterman
sc. Peter Lauterman, Angelo Stea, Wayne Arron
ph. Robert New
ed. Roushell Goldstein
l.p. Richard Greenblatt, David Craig, Rachel Jolin
status: Shoot

Jacob Two-Two Meets the Hooded Fang

1976 (July 5 - August 7); Montreal
35mm color in English
p.c. Gulkin Productions Ltd.
p. Harry Gulkin
d. Theodore J. Flicker
sc. Theodore J. Flicker
ph. François Protat
ed. Stanley Cole
m. Lewis Furey
l.p. Stephen Rosenberg, Alex Karras, Guy L'Ecuyer, Joy Coghill, Marfa Richler, Claude Gai, Victor Désy, Thor Bishopric, Earl Pennington, Yvon Leroux
status: Music Recording

Jeux de la XXIe olympiade (wt)

1976 (July 17 - Aug. 2); Montreal, Joliette, L'Acadie, Bromont, Quebec, Ottawa, Kingston, Ontario.
16mm color in French, English and other
p.c. National Film Board
p. Jacques Bobet
d. Jean-Claude Labrecque
asst. d. Jean Beaudin, Marcel Carrière, Georges Dufaux
ph. Jean Beaudin, Marcel Carriere, Georges Dufaux, and 25 additional cameramen filmed on and off the site during the Olympics
ed. Werner Nold
m. André Gagnon
note: Documentary on the 1976 Olympic games
status: Film Editing

Production: Olympic Film

Monsieur Journault

1975 (Mar. 25 - July 30); Montreal
16mm color in French
p.c. National Film Board
p. Paul Larose
d. Guy L. Coté
ph. Michel Thomas d'Hoste, Pierre Mignot, Martin Duckworth
ed. Guy L. Coté
note: Documentary on old age
status: Complete, released

Monsieur Journault

Killers of the Wild

1974 (Nov. 15) - 1975 (Dec. 15); Argentina
35mm color in English
p.c. B.P.R. Productions Inc.
p. Alvin Bojar, Robert Ryan, Andy Pruna
d. Robert Ryan
sc. Lew Lehman, Jim Ambandoes
ph. Robert Ryan, John P. Wilson, Andy Pruna
ed. Ron Wisman, Terry Gadsen
m. Mort Garson
l.p. Andy Pruna, Carlos Zabata, Edward Bertot
status: Complete

Kweste tshe shamet (L'autre monde)

1973 (May 17) - 1974 (Mar. 20); La Romaine Reserve, Quebec
16mm color in Montagnais
p.c. Les Ateliers audiovisuels du Quebec
p. Arthur Lamothe
d. Arthur Lamothe
sc. Rémy Savard, Arthur Lamothe
ph. Guy Borremans
ed. Nicole Rodrigue, Dominique Frischeteau
l.p. François Bellefleur, Antoine Mullen
note: Documentary on Montagnais Indians
status: Editing

The Last Cause

1974 (May) - 1976 (May); Toronto, New York, London
16mm color and black and white in English
p.c. Sandy McLeod of Canada Ltd.
p. William Brennan
d. Stephen H. Franklin, Alex Cramer
sc. Stephen H. Franklin
ph. Stephen H. Franklin
ed. Ron Yowart
m. Folkway Records, "The Spanish Civil War"
note: Documentary on the International Brigades in the Spanish Civil War
status: Complete, Released

The Last Nazi

1976 (Mar 15 - Apr. 30); Germany and Ottawa, Ontario
16mm color in English
p.c. The Brian Nolan Agency and W.R. Callaghan Productions Ltd.
p. Brian Nolan, Bob Callaghan
d. Brian Nolan
sc. Brian Nolan
ph. Manfred Borchardt
ed. Bob Callaghan
host and narrator: Patrick Watson
note: Historical documentary on Nazi Germany and Albert Speer, one of Hitler's ministers.
status: Complete

Love Is a Long Shot

1976 (July 6 - Aug. 12); Toronto and Montreal
16mm color in English
p.c. CBC
p. Stan Colbert
d. George Bloomfield
sc. Ted Allan
ph. Vic Sarin
ed. Martin Pepler
l.p. Saul Rubinek, Marilyn Lightstone, Al Waxman, Paul Soles, Albert Millaire
status: Editing

Lucy Maud Montgomery: The Road to Green Gables

1974 (July 31) - 1975 (Jan. 8); Prince Edward Island, Ontario
16mm color in English
p.c. CBC
p. Terence MacCartney-Filgate
d. Terence MacCartney-Filgate
sc. Barbara Moon
ph. Terence MacCartney-Filgate
ed. Don Haig
m. Eldon Rathburn
l.p. Linda Goranson, Jill Cody, Marg Collins, Barry Bugden, Keith Fox, Gina Dick, Patricia Hamilton, Larry Reynolds
status: Complete

Le maléfice

1976 (Nov. 1 -); Montreal
35mm color in English
p.c. Les Productions Agora Inc. (Mtl)/ Maki Films S.A.R.L. (Paris)
p. Nicole Matthieu Boisvert
d. Eddy Matalon
sc. Eddy Matalon, Alain Sens-Cazenave
ph. Richard Cuipka
ed. Pierre Rose
l.p. Alan Scarf, Peter McNeil, Beverly Murray, Randi Allan, Hubert Noel, Renée Girard
note: Official Franco-Canadian Coproduction
status: Shoot

The Man Inside

1975 (Oct. 16) - 1975 (Nov. 17); Toronto
16mm color in English
p.c. CBC and International Film Distributors/NTA Canada
p. Wilton Schiller
d. Gerald Mayer
sc. Tony Sheer
ph. Ken Gregg
ed. Martin Pepler
m. Don Gillis
l.p. James Franciscus, Jacques Godin, Stefanie Powers, Donald Davis, Allan Royale, Len Birman, John Horton
status: Complete

The Man Inside

Naked Peacock

1973 (May 10 - Oct 31); California, Hamilton, Ontario
35 mm color in English
p.c. Allstar Pictures Inc. and Associates
p. Richard Ulster
d. Dennis Hargrave
sc. Ian Seeberg
ph. Vic Sarin
ed. Michael Foytenyi, John Thomson
m. Doug Riley
note: Documentary about nudist camps
status: Complete, Released

The Night of the High Tide

1976 (Mar 22 - May 1); Montreal, Martinique, Rome
35mm color in Italian
p.c. Les Films Canafox (Mtl), La Co. Champion (Rome), Italian International Film (Rome)
p. Raimondo Castelli
d. Luigi Scattini
sc. Claude Hopkins
ph. Benito Frattari
m. Piero Umiliani
l.p. Anthony Steele, Annie Belle, Pamela Grier
note: Official Italian-Canadian Coproduction
status: Complete

One Man

1976 (May 17 - July 2): Montreal
16mm blown up to 35mm color in English
p.c. National Film Board
p. Michael Scott
d. Robin Spry
sc. Peter Pearson, Peter Madden, Robin Spry
ph. Douglas Kiefer
ed. John Kramer
l.p. Len Cariou, Jane Eastwood, Carole Lazare, Barry Morese, Auguste Schillenberg
status: Picture Editing

One Man

Panique*

1976 (Oct. 29 -); Trois-Rivieres, Quebec; Montreal
35mm color in French
p.c. Les Productions Mutuelles Ltée.
p. Pierre David
d. Jean-Claude Lord
sc. Jean-Claude Lord, Jean Salvy
ph. François Protat
l.p. Paule Baillargeon, Jean Coutu, Pierre Theriault, Jean-Marie Lemieux, Louise Turcot, Elise Varo, Clément Levesque, Gérard Poirier, Benoit Girard, Roger Lebel, Lise Thouin, Louise Cuerrier, Claude Michaud
status: Shoot

Patshiantishiuapa Mac Mistkussiuapa (Le passage des tentes aux maisons)

1973 (May 17) - 1974 (Mar. 20): St. Augustin, Quebec
16mm color in Montagnais
p.c. Les Ateliers audiovisuels du Québec
p. Arthur Lamothe
d. Arthur Lamothe
sc. Arthur Lamothe, Rémy Savard
ph. Guy Borremans
ed. Nicole Rodrigue
m. Jean Sauvageau
l.p. Rémy Savard, Marie-Louise Marc, Andrew Poker
note: Documentary on Montagnais Indians
status: Editing

Parlez-nous d'amour

Parlez-nous d'amour*

1976 (January 20 - February 21); Montreal
35mm color in French
p.c. Les Productions Mutuelles Ltée.
p. Pierre David
d. Jean-Claude Lord

sc. Michel Tremblay, Jean-Claude Lord
ph. François Brault
ed. Jean-Claude Lord, Lise Thouin
l.p. Jacques Boulanger, Benoit Girard, Claude Michaud, Monique Mercure, Manda Parent, Jean-Marie Lemieux, Roger Lebel, Bertrand Gagnon, Paul Gauthier, Denise Dubreuil, André Montmorency, Denis Drouin, Roger Garand, Lise Thouin, Danièle Roy, Pascal Desgranges, Guy L'Ecuyer
status: Complete, Released

Rabid*

1976 (Nov. 1 -); Montreal
35mm color in English
p.c. Cinema Entertainment Enterprises Inc.
p. John Dunning
d. David Cronenberg
sc. David Cronenberg
ph. René Verzier
ed. Jean Lafleur
m. Ivan Reitman
l.p. Marilyn Chambers, Frank Moore
status: Shoot

Ragtime Summer*

1976 (Aug. 8 - Sept. 4); Lakefield, Ontario
35mm color in English
p.c. Judson Pictures Inc.
p. Deanne Judson, George Willoughby
d. Allan Bridges
sc. Ratch Wallace
ph. Brian West
ed. Kirk Jones
m. Lucio Agostini
l.p. Honor Blackman, David Warner, Trudy Young, Tim Henry, Cec Linder
note: Official Anglo-Canadian Coproduction
status: Final Cut

Raison d'être

1975 (July 17) - 1976 (Jan. 18); Montreal
16mm black and white in French
p.c. National Film Board
p. Robert Forget
d. Yves Dion
ph. André Dupont
ed. Yves Dion
note: Documentary on death
status: Sound Editing

Le retour à la terre

1973 (dates unavailable); Abitibi, Quebec
16mm color and black and white in French
p.c. National Film Board
p. Paul Larose
d. Pierre Perrault, Bernard Gosselin
ph. Bernard Gosselin
ed. Claire Boyer
l.p.
note: Documentary about the settling of rural Quebec in the '30s
status: Complete

Rimbaud est mort*

1976 (August 11 - September 3); France
35mm color in French
p.c. Cinak Ltée. (Mtl)/Filmoblic (Paris)
p. Marguerite Duparc Lefebvre, Hubert Niogret
d. Jean-Pierre Lefebvre
sc. Jean-Pierre Lefebvre, Mireille Amiel
ph. Guy Dufaux
ed. Marguerite Duparc Lefebvre, Christian Marcotte
m. Claude Fonfrede
l.p. Marcel Sabourin, Anouk Ferjac, Myriam Boyer
note: Canadian-French Coproduction
status: Editing

Rituals*

1976 (June 21 - July 31): Sault Ste-Marie - Wawa area, Batchawna Bay area, Ontario
35mm color in English
p.c. Astral Bellevue Pathé - Canart Films Production
p. Lawrence Dane
d. Peter Carter
sc. Ian Sutherland
ph. René Verzier
ed. George Appleby
m. Hagood Hardy
l.p. Hal Holbrook, Lawrence Dane, Robin Gammell, Ken James, Gary Reineke
status: Sound and Music Editing

Rose et Monsieur Charbonneau

1976 (Apr. 3 - June 30); Montreal
16mm color in French
p.c. National Film Board
p. Paul Larose
d. Guy L. Coté
ph. Pierre Mignot, Michel Thomas d'Hoste
m. Guy L. Coté
note: Documentary about an elderly couple
status: Complete, Released

Rose et Monsieur Charbonneau

La route de la Baie James

1972 (dates unavailable); Abitibi, Quebec
16mm color in French
p.c. National Film Board
p. Paul Larose
d. Pierre Perrault, Bernard Gosselin
ph. Bernard Gosselin
ed. Claire Boyer
l.p.
note: Documentary about the road between Lasarre and James Bay
status: Editing

La science prodigieuse des pharaons*

1976 (March 10 - April 10); Egypt
16mm color in French
p.c. Les Productions Explo-Mundo Inc.
p. Pierre Valcourt
d. Denis Robert
sc. Denis Robert
ph. Jerome Dal Santo
ed. Louise Coté
note: Documentary on the ancient monuments of Egypt
status: Final Mix

Shadow of the Hawk*

1976 (March 8 - May 5); Vancouver
35mm color in English
p.c. International Cinemedia Centre Ltd.
p. John Kemeny
d. George McCowan
sc. Norman Thaddeus Vane, Herbert J. Wright
ph. John Holbrook, Reginald Morris
ed. O. Nicholas Brown
m. Robert McMullin
l.p. Jan-Michael Vincent, Marilyn Hassett, Chief Dan George
status: Complete, Released

Shadow of the Hawk

Skip Tracer*

1976 (Aug. 30 - Oct. 4); Vancouver
16mm to be blown to 35mm color in English
p.c. Highlight Productions Ltd.
p. Laara Dalen
d. Zale Dalen
sc. Zale Dalen
ph. Ron Orieux
ed. Zale Dalen
l.p. David Petersen
status: Editing

Ushketem (Barrage de castor) (wt)

1973 (May 17) - 1974 (Mar. 20); Bersimis Reserve, Quebec; Manicouagan, Quebec
16mm color in Montagnais
p.c. Les Ateliers audiovisuels du Quebec
p. Arthur Lamothe
d. Arthur Lamothe
sc. Arthur Lamothe, Rémy Savard
ph. Jerôme Dal Santo, Daniel Fournier
ed. Nicole Rodrigue
m. Jean Sauvageau
l.p. Barnabé Vachon, Indians of Bersimis
note: Documentary on Montagnais Indians
status: Editing

La veillée des veillées

1975 (Nov. 15) - 1976 (Oct. 1); Montreal
16mm color in French
p.c. National Film Board
p. Paul Larose
d. Bernard Gosselin
ph. Jean-Claude Labrecque, Pierre Mignot, Michel Brault, Bernard Gosselin
ed. Pierre Bernier
note: Documentary made in stereo sound on traditional Quebecois music
status: Complete

Welcome to Blood City

1976 (July 5 - Aug. 7); Kleinberg, Ontario
35mm color in English
p.c. Blood City Productions Ltd. (EMI/Len Herberman Production)
p. Marilyn Stonehouse
d. Peter Sasdy
sc. Stephen Schneck, Michael Winder
ph. Reginald Morris
ed. Keith Palmer
m. Roy Budd
l.p. Jack Palance, Samantha Eggar, Keir Dullea, Hollis McLaren, Barry Morse, Chris Wiggins, Henry Ramer
note: Official Anglo-Canadian Coproduction
status: Dubbing and Scoring

Who Has Seen the Wind*

1976 (Aug. 16 - Oct. 16): Arcola, Saskatchewan
35mm color in English
p.c. Souris River Films Ltd.
p. Allan King
d. Allan King
sc. Patricia Watson
ph. Richard Leiterman
ed. Arla Saare
l.p. Gordon Pinsent, Jose Ferrer, Helen Shaver, Charmion King, Chapelle Jaffe, Patricia Hamilton, Gerard Parkes, Doug Junor, David Gardner, Tom Hauff, Brian Painshaud
status: Editing

Why Shoot the Teacher?*

1976 (March 22 - May 8); Hanna, Alberta
35mm color in English
p.c. W.S.T.T. Productions Ltd.
p. Lawrence Hertzog
d. Silvio Narizzano
sc. Jim de Felice
ph. Marc Champion
ed. Stan Cole
m. Ricky Hyslop
l.p. Samantha Eggar, Bud Cort, Gary Reineke, Chris Wiggins, John Friesen, Michael J. Reynolds, Kenneth Griffith
status: Final Mixing

La veillée des veillées

why shoot the teacher?

For the first time in Canada, private television has teamed up with an independent production company – and one from Edmonton at that – to make a feature. The following article tells the story from two points of view as Larry Hertzog, producer, talks with Katherine Gilday and Silvio Narizzano, director, talks with Peter Haynes.

a part of our history

(1) the production

by Katherine Gilday

The CTV network has just finished its first feature film, **Why Shoot the Teacher?**, in co-production with Fraser Films. Despite the impression created by the title, the film is not a blood-and-guts thriller but a surprisingly gentle and low-key human-interest story. Based on the book of the same title by Leacock Memorial Medal-winner Max Braithwaite, it concerns the coming-of-age of a coddled young man, during a year spent as an ill-paid schoolteacher amidst the grim Depression realities of a small Prairie community.

A somewhat risky proposition for the private network's first feature film venture, one would think, given the preponderant box-office success of Canadian formula pictures such as **Death Weekend.** But Larry Hertzog, Director, Drama Development at CTV and one of the film's producers, believes an even greater risk is to be imitative.

"We've tried to create an impression of a period – the 'Dirty Thirties' – that's an integral part of our history and of our experience as Canadians, but that's been pretty much overlooked by our artists and filmmakers." At the same time, Hertzog sees a strong universal appeal coming out of the very simplicity of the story. "It's about growing up – that first transition everyone makes, you know, from hanging on their mother's apron to facing reality and taking some individual responsibility."

Hertzog had some particular reasons of his own for responding enthusiastically to Braithwaite's reminiscences. He was born in Alberta himself and acquired much of his early professional training in Edmonton theatrical organizations. When Fil Fraser brought him the "property", this record of the poverty-stricken Prairie Thirties, he was thrilled at the idea of exploring and portraying something of his personal roots. "I was born into the middle of it all, but at the time I had no understanding of what was going on. For me the book was a description of what my parents must have been going through."

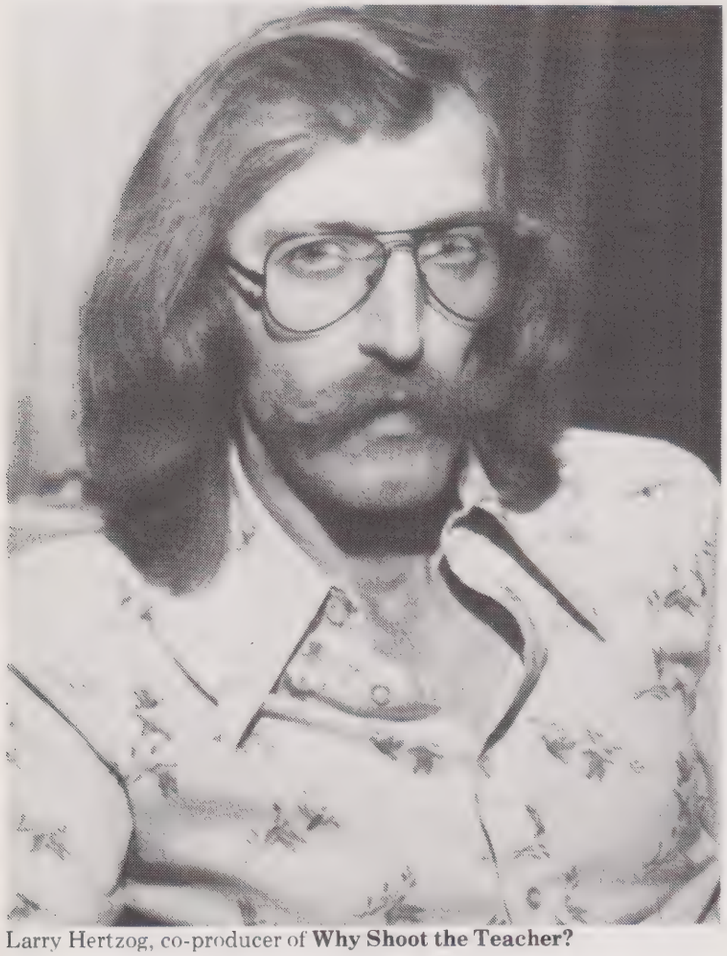
Fraser, whose company is based in Edmonton, also brought along some strongly held views about the viability of an Alberta film industry. The film was shot in Alberta with the intention of utilizing as much local talent as possible. Hertzog claims they were impressed by the provincial government's history of supportiveness towards the arts in general, as well as by the expertise developed by local technicians on the sets of big American features, such as Altman's **Buffalo Bill.** He points to Pierre Berton's estimate in *Hollywood's Canada* that 75% of all features made in Canada have been shot in and around the Rockies. "The general feeling out there was – here we're been getting all this experience; why doesn't someone come along and use it to make a *Canadian* feature?"

The crew ended up largely Albertan, "except for a few key positions." The Calgary branch of IATSE, local 212, signed its first contract ever, as an independent branch,

Katherine Gilday is working on her PhD on twentieth century poetry at the University of Toronto. She was production assistant on the Durrell series, The Stationary Ark, *and is currently trying to finish a short film about a window.*

with the film's producers – "a big step forward for them," says Hertzog. He defends their importation of talent for the most important positions by explaining that for certain functions, the experience hasn't yet formed in the province. "The idea was to *develop* Alberta's talents further. But in order for someone to be an apprentice, you need a master. I supplied some masters."

One of the "masters" supplied was the director Silvio Narizzano, a Canadian who has worked largely in England for many years and is best known for directing **Georgy Girl.** Hertzog claims to have screened the work of several resident Canadian directors before turning, in his dissatisfaction, to Narizzano, an old CBC colleague of Jewison, Kotcheff and CTV's president and managing director, Murray Chercover. As cinematographer, he chose Marc Champion (**Slipstream, Breaking Point**), whom he quotes as having been relieved to be working just once on a film "where I won't be told the cinematography was the best part." Samantha Eggar, the British actress whose most famous role was the abducted art student in **The Collector,** was brought in from Los Angeles to play Alice Field, the worn-out war bride of a harsh Prairie farmer. American Bud Cort, of **Harold and Maude** and **Brewster McCloud** fame, was given the title role of the ingenuous young schoolteacher. Chief supporting parts went to Canadian actors from the East – Chris Wiggins, Gary Reineke, Michael J. Reynolds and John Friesen.



Larry Hertzog, co-producer of **Why Shoot the Teacher?**

Fil Fraser acted as the film's executive producer, coming down occasionally from Edmonton to confer with Hertzog, who was on the set on a daily basis. The frictions that must inevitably have resulted from this arrangement seem to have proved relatively minor. Hertzog praises Fraser, who like the network had never before produced a feature film, for bringing to the project, along with his enthusiasm, some finely honed entrepreneurial skills and useful government contacts.

Between them, the film's producers managed to raise around a million dollars. The CFDC put up $200,000 and the Alberta Opportunity Company, the provincial government office set up to encourage a local film industry, contributed $150,000. Additional investment came from CTV, Famous Players, Quadrant Films and Ambassador Films (responsible for foreign and Canadian distribution, respectively), Film House and private sources in Alberta. It was, appropriately, Hertzog's first employer, Dr. Dick Rice of CFRN in Edmonton, who was instrumental in bringing together the private financial backing from Alberta.

More uncannily, the film was shot in Hanna, Alberta – the small town where Larry Hertzog was born. "It was an accident that really blew my mind – and there was a lot of fear too: like, when I got out of the car, would I get struck down because I'd completed the cycle...?" Shooting went on for two months in the early spring and, aside from the normal difficulties of bringing a host of different talents and personalities together in a rather inclement location, the production proceeded, according to Hertzog, on a surprisingly even keel. The film did end up going over the original budget of $850,000 by $150,000, but $30,000 of that went towards shooting a key blizzard scene in a Los Angeles studio. Snow is one thing you would have thought to be in ample supply in Hanna, Alberta, but Hertzog says he needed the controlled conditions and technical expertise available only at this studio. "It was the only place I could get my choice of three different sizes of snow. Seriously."

Decisions like this one are central to the producer's role, Hertzog believes. "The combined producer-director figure that comes out of our documentary tradition just doesn't work in a feature film of any size. The director is hired to do a specific job. The producer has to retain full control over what is going on." He is not talking about money, primarily. Artistic considerations, in his view, are so inextricably woven with financial ones in the day-to-day questions that arise in filmmaking that the producer must be acutely sensitive to each of the major creative components – writing, directing, acting – that go to make up the film's unity. In addition, he must act as a catalyst on the set in order to get "all the energies flowing together... This is one of our problems in this country – we don't have enough 'artistic' producers. And most of the problems you run into aren't financial ones – they're artistic decisions, where the *bottom line* is 'how much?' One mistake – and you can blow an entire film so easily."

Why Shoot the Teacher? will be out around Christmas, its opening planned tentatively to take place in the West. A lot is riding on the success of this film – for one thing, probably, CTV's future involvement in feature film production. Fraser Films and CTV have an agreement to develop more feature film concepts that rests explicitly on the fate of their first co-production venture. There is also the possibility of a spin-off into a television series, if things go well at the theatres. For Hertzog, the film represents an attempt to prove that indigenous subject matter, professionally handled, *can* provide the basis for a commercially viable film industry – as well as for some quality programming. With pay-TV looming in the near distance, the question of "what we do in a market penetrated by the American signal" becomes ever more crucial. Recently returned from two weeks of viewing European television programs in Italy, Hertzog is enthused about what he sees as the Europeans' greater seriousness towards what appears on their home screens, their concern with articulating through the medium something of their society and their history. "That's what we need more of here – programs and films done with care, that are distillations of our own time and place." □

(2) silvio narizzano an interview

by Peter Haynes

Silvio Narizzano is a Canadian director who has worked mostly in England and now lives in Spain. He has made, among other films, ***Fanatic, Georgy Girl, Blue, Loot, The Man Who Had Power Over Women*** *and* ***Redneck.*** *He was recently in Alberta to direct* ***Why Shoot the Teacher?***

Mr. Narizzano is a softspoken man, pleasant, affable, and engaging. He stopped smoking a long time ago, but he knows to the day how long it's been. "I look on every day as a struggle against starting again. It's a special mental discipline." Mr. Narizzano considers Fellini and Antonioni to be great directors. I asked him how he first got involved in film.

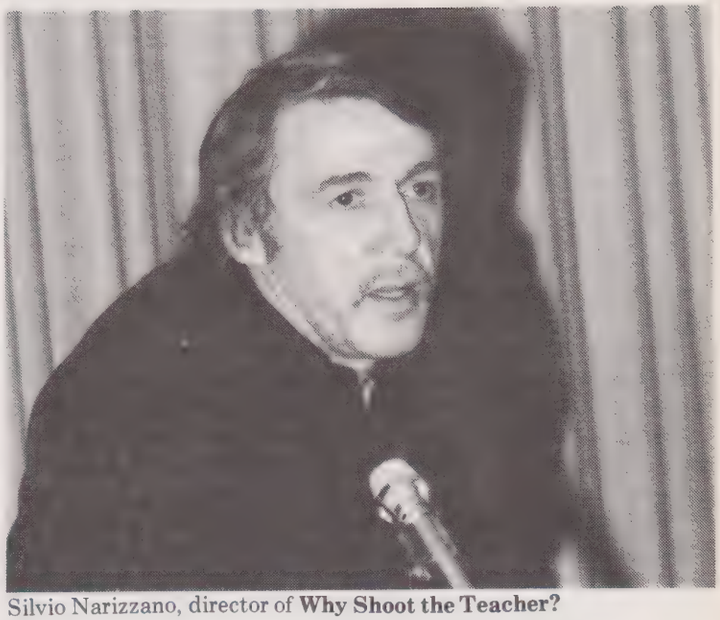
"I wanted to be an actor at first and that's what I was in school and through college. I joined a repertory company and worked very hard for two years and then after a particularly disastrous night – I forgot all my lines – I filled in an application for a job with the newly formed CBC-TV and got accepted.

"Initially I was slated to be a floor manager but after the training period they decided that I should be a director. And that's how it all started, directing TV drama for the CBC.That went on for about five years and then, in 1956, I went to England to join the independent television network there. It was bigger, better, brighter and it offered more money! Of course, it also offered professional advancement; there was a huge pool of talent there. I didn't expect to stay for so long – I don't think any of us did, Jewison, Hiller, Kotcheff – but we stayed anyway.

"Now I'm back to make **Why Shoot the Teacher?** Do you know what I find? 'Canadian' this, 'Canadian' that; 'Canadian content', 'Canadian film'. Maybe the jingoism was a good thing in 1967, maybe it helped get rid of our insecurities as a nation and assert ourselves. But there should be no jingoism in art: they should take the word 'Canada' out of film. You don't hear the Americans or the British talking about 'American film' or 'British film'; I don't think Goya thought of himself as a 'Spanish' painter; he was just a painter who happened to paint Spanish subjects.

"I was at a symposium in Winnipeg some time ago and there was a group of filmmakers there who were the 'Canadian content' group. I said some pretty unpopular things – I'm saying them now again, aren't I? – but they have to be said. You can't make films by searching out the Canadian subjects; this is ridiculous – don't you get an image of these people rummaging through magazines looking for the especially Canadian? – you must pick the story on its own merits and on the merits of the script.

"When I was first handed the script to **Why Shoot the Teacher?** my first reaction was 'What a hell of a good story!' You see what you must do is this: pick your story and then, by virtue of making it here in Canada with Canadian actors or technicians or whatever, you will automatically end up with a 'Canadian' film with 'Canadian' content. It will be Canadian because it is taking place here, dealing with Canadian people – how they get up, brush their teeth, get a bank loan, how they rape somebody. The problems of its people will be universal, if the film is any good at all, but they will also be Canadian; and their solution will have a Canadian flavor to it. What more do you want?



Silvio Narizzano, director of **Why Shoot the Teacher?**

"Why Shoot the Teacher? is my kind of picture. It's not suspense, not mystery, not horror, but real people in real situations dealing with their human problems. That's what all of my pictures have been about. I don't see any other connection between my films, although there may be something to what that man in *Film and Filming* – I don't remember his name – said: that all my characters are in search of themselves, in search of an identity that they're happy with. Georgy can be seen as a girl coming to accept that she's a square; in **Blue** the central character is trying to discover where his true loyalties lie.

"I am dealing with real life in my films and so my films have a real-life look to them. The lighting is usually quite flat, the camera angles are conventional. I am not dealing with suspense or fear as Hitchcock does and therefore I do not need elaborate lighting, I do not need long shadows cast on empty walls. I conceive a certain shape to a scene, which tells the thing in the most simple, economic way.

"Of course, I work out many of the details of the way a scene is to be shot with the DOP. Filmmaking is a cooperative affair. Part of being a good director is being able to pick out the good advice from the bad and then following it.

"I like to start with my editor from day one. We look at each day's rushes and I tell him what I was trying to do. But I leave him free to play with the material any way he wants to. Often what the editor will come up with differs considerably from what I had originally conceived and is better than my conception. Sometimes I go with my first idea. The great thing about this stage of the process is that nothing that you do is irreversible; you can try what you like.

"All this talk about cameras and editing makes me sound like a 'technical' director. I am not: I don't squint down the camera all the time and present the editor with a completed blueprint of the film before we start. I am not Hitchcock; I am an actor director primarily. I would love to spend some time on Altman's set to see how he gets those things out of actors. Marvelous, isn't it?" □

Arcola, Saskatchewan, is a changed place since Allan King moved in to film *Who Has Seen the Wind*. Lee Rolfe tells us about the shoot and traces the paternity of the screenplay used to film W.O. Mitchell's novel.

visiting arcola

by Lee Rolfe

The reconstructed main street of Arcola (Jose Ferrer in the center)

(1) the shoot

Bertha Burton sat at a long table barricaded by stacks and stacks of law books. Her office was in obvious disarray. "My ledgers are scattered all over and I can't find my account books," she mildly bemoaned. In general the inconvenience has not been all that great. Adjacent to the room in which Mrs. Burton was lamenting, Allan King, producer-director of the million-dollar production of **Who Has Seen The Wind,** was shouting "CUT" for the umpteenth time on a crucial climactic scene.

The courthouse in Arcola, Sask., where Mrs. Burton works from 1:00 to 4:00 p.m. daily filling a multitude of duties including deputy sheriff and clerk of the court, was being used for a number of the film's key scenes and her office was being used as the school board offices.

The filming of **Who Has Seen The Wind,** which is set in the Depression era, is probably the biggest event to hit Arcola since the Great Depression. Although there were some initial reservations about a movie company taking over the peaceful little Prairie town, the shoot has become the pride of Arcola.

Arcola scored big points in its long-standing feud with Carlyle, an identical Prairie community located six miles east of Arcola on Highway 13. The battle began years before when Arcola was selected as the judicial centre. Later Arcola gained the hospital but Carlyle gained the nursing home. And so on.

People armed with pocket Instamatics and press representatives armed with reams of questions have converged on the site. Those absent are the residents of Carlyle. According to some, the residents of Carlyle acted "quite snooty" when the poolhall scenes were shot at the poolhall in Carlyle. They obviously proved that jealousy is a stronger character trait than curiosity. But it's all part of the game that only Prairie townspeople can fully understand and appreciate.

The 580 residents of Arcola are enthusiatic about the filming and have adjusted to the chaotic conditions created by King and company with ease and hospitable grace. So far, the only incident which has upset the townspeople occurred when Chapelle Jaffe, who plays Gordon Pinsent's wife in the film, nonchalantly breast-fed her child on the town's main street during filming. Other than that, all is well. No doubt, the three-month occupation of Arcola will be the talk of the town for eons to come. The actual shooting schedule was to be six weeks but construction crews moved into Arcola a good month before to change the progressive looks of Arcola back to the rustic dilapidated conditions of the 1930s. In one fell swoop, Arcola was put on the map, lost its newly paved main street and won its battle with Carlyle hands down.

Driving into Arcola now is like driving into the past. The entire main street is vintage 1930s, with antique false fronts adorning the shops. The massive orange grain elevators on the outskirts of the town were repainted white. Virtually every business had to have some alteration done to it and the townspeople were not the least bit reluctant; that is, until after King explained the entire operation to the residents in a town council meeting which attracted nearly everyone.

Now that everything is completed many of the merchants are smitten with the new paint jobs and plan to leave them that way, although everyone has the option of having exteriors returned to prior conditions. The fake fronts and antiquing will remain for about a year until after the premiere is held – in Arcola. And why not? Although they are anticipating some friction from Regina, which tossed $300,000 into the production kitty, Arcolans are adamant about having the premiere held in their town with all stars present in full regalia. And if one thinks about it, what harm is there in holding the premiere of this important Canadian film in the centre in which it all took place?

Remember the myth surrounding Lana Turner's fabled "discovery" while she sat at the soda fountain in a drugstore? Well, Kathleen Meikle could be the Canadian counterpart of that discovery, but she doubts it.

"The first day the shooting began I was on the main street, like everyone else, curious to see what was happening. I saw this woman watching me who turned out to be Patricia Watson (the film's scriptwriter); she asked me to talk with Allan King." After a few questions, Mrs. Meikle was cast in **Who Has Seen The Wind** as the wife of American actor Jose Ferrer. One day a housewife, the next day a movie star; but Mrs. Meikle hasn't allowed herself to be swept away by all the change.

According to King, Ferrer was cast in the film as a result of the Canadian Film Development Corporation and Famous Players' concern that the film should have a "name" actor for a stronger box-office draw. The role of the Old Ben, the town's outcast bootlegger, was easiest to cast with a non-Canadian. "I understand their viewpoint to get their invested money back but I disagree with it," King said. The role which Ferrer plays is sufficiently different from the other roles that an imported actor won't unbalance the production too much.

Mrs. Meikle, who has but five words of dialogue in the film ("Ain't seen him since yesterday") said she was "scared skinny, or maybe sick is a better word" playing opposite an actor of Ferrer's stature – and as his wife no less. "Off-camera you would have never known that he was of the stature he is. Not only did he mix well with everyone but he even refused a chauffeur-driven car that was offered to him." That impressed Mrs. Meikle.

Jose Ferrer had come and gone early in the shoot and everyone who met him spoke highly of him as a person and as an actor. Allan King said it was difficult and expensive filming Ferrer's scenes because nor-

photo Lee Rolfe

Helen Shaver relaxing in the Arcola courthouse

Lee Rolfe is the staff film reviewer at the Winnipeg Tribune.

mally all scenes set in one area are filmed at the same time, but the company has had to return to areas they otherwise would be finished with... "But that's part of the difficulty of accommodating performers and commitments."

Mrs. Meikle was one of the few people spoken to who said she hated the book, which spans eight years in the life of a boy (from the age of four to 12). "I found it dry up until the time Brian – the central character – turns 10." Most people interviewed, both crew and townspeople, seem to be unusually enamored of the book, seeing the allegorical characters and events as true and accurate depictions of Prairie life.

photo Lee Rolfe

Charmion King during a dinner break

The only other person who voiced reservations about the book and characters was Charmion King (Mrs. Gordon Pinsent) who plays the "heavy" in the film. She did not find her black-and-white character very believable but adopted the attitude that she was doing the best she could with a stereotyped role.

For Mrs. Meikle, the only drawback to accepting the role of Mrs. Ben was that "they cut off my $20 streaks and now I can't do a thing with my hair."

Jose Ferrer takes direction from Allan King

(2) the author?

A million-dollar film, by Canadian standards, is big – especially when that production is directed by Allan King and stars Gordon Pinsent and Jose Ferrer. But when that film is based on a book by one of Canada's most noted and esteemed authors, its progress is watched with keen interest. During the two-month occupation of Arcola, Sask., the site of the filming of W.O. Mitchell's **Who Has Seen The Wind**, the tiny town has been besieged by filmmakers, press and the curious. But one VIP is conspicuous by his absence: the author himself, William Osborne Mitchell.

Considering that his 1947 Prairie classic is largely autobiographical, it seemed odd that the author was not on the site. But he was nowhere to be found, nor was he expected. Instead, he was off at his summer retreat, away from telephones, putting the finishing touches to a number of other projects.

The first indication that something was radically amiss occurred when Teri Matravolgyi, the film's public relations co-ordinator, nearly made a sharp right turn and drove into a ditch when the subject of Mitchell was mentioned. She was visibly alarmed and cautioned that this line of questioning should not be pursued.

Who Has Seen The Wind was quickly turning into Who Has Seen W.O. Mitchell? The first person interviewed was Gwen Iveson, the production manager. In the midst of routine questions about her background, the practical side of the business and her 11-year association with director Allan King, the topic of Mitchell was slipped in. Ms. Iveson made only a vague comment. "Budge Crawley (the original producer) left the production at his request because he did not consider that the script (penned by Patricia Watson, King's wife) was commercial enough." It has been previously reported that Crawley was at odds over the Watson script. Pierre Lamy stepped in as producer, on the advice of the CFDC, and saved the

production from being shelved for a second time.

Ms. Iveson was not prepared to talk about the issue. Her tone reflected the general feeling of all the people interviewed. Concerning questions about filming, everyone was co-operative and genial; concerning Mitchell, everyone froze.

The wife of one of the company members confided that she knew Mr. Mitchell was very upset over the Watson treatment of his work and wanted his name stricken from any credit. She also said that he was angry that his adaptation was not the one being used, suggesting that nepotism was a key factor in King's selection of the Watson screenplay over Mitchell's.

On to Patricia Watson who said that her function on the set was that of dialogue director. "The script had been approved and there has been little revision made." Mrs. Watson, who was very much en garde throughout the interview, replied to a question concerning the book's stereotyped characters: "As I say, I don't want to get into a critique at all. I really don't think it's my duty to criticize *that* book. If you want to talk to someone whose function that is, you should talk to Mitchell. I just did the adaptation." It was more than peculiar that Mrs. Watson was so adamantly reluctant to talk about the book, which is, after all, the source of her adaptation. If anyone is qualified to comment, she is. And if she's not, what is she doing writing a screenplay?

Her most revealing comments follow:

Question: How does your script differ from the original one Mitchell did?

Answer: Pardon?

Question: How does your script differ from the original one Mitchell did?

Answer: Ah, I don't know what script you're talking about.

Question: Well, I was told that Mitchell originally did a script which you people decided not to use.

Answer: No, as I say, we've worked on this project for four years... He's very pleased and very supportive of us.

Question: Has he read your script?

Answer: Not this final version. He's read other drafts and he sent in some material but that was a week before we went into production and it's very hard to incorporate new changes at that point. And besides, a lot of it was new material.

No one seemed to agree on the stories. Some said Mitchell wrote a script; others said he didn't. Some said that he was very pleased; others said he was angry and upset.

At dinner on the second day of the two-day visit, Allan King was available for questioning. Diplomatic and confident, King was not at all ruffled the way his wife had been. King explained his version of the Mitchell affair thus: "There was nothing wrong with his script" – a treatment King says was submitted in late June – "but it wasn't quite right." Mr. King said that Mitchell's treatment was a good one for a television production but because he had altered the focus of the book it wasn't right for a feature film. "We're on good terms. There is some hurt on his part, which I can understand and I'm sorry we weren't able to use more of his material." He added that he wasn't aware that Mitchell wanted his name removed from the credits.

Although Mr. Mitchell was not available for comment, we were able to reach his wife in Calgary. Voicing some initial reservations about commenting on the matter, Mrs. Mitchell finally said that her husband had, in fact, written a screenplay but that it was rejected. W.O. Mitchell is not unfamiliar with scriptwriting; he gained his reputation on scores of CBC *Jake And The Kid* radio scripts. "I don't think there was ever any intention of using it but he was to be involved from the very start," Mrs. Mitchell said. When Allan King picked up the option on the book, after CBC decided they no longer wanted it, the idea was that the author would adapt his own book but, according to Mrs. Mitchell, Patricia Watson wanted to do the screenplay.

The CBC was planning to produce the book initially in five one-hour episodes à la *Rich Man, Poor Man,* but "he was never approached on the matter again. My husband is a strong person and perhaps Mr. King felt that Bill would take over the production." She definitely feels, however, that he should have been more involved in the shooting of the film. Mitchell has been quoted as saying that he would have given anything to have been present "but not under those circumstances."

When asked whether her husband was supporting the production or not, Mrs. Mitchel said: "It all depends what you mean by supporting. In a sense he has to, since he sold the rights to Mr. King. If it's not a good script he will lose out on the new expensive edition of the book which is coming out in November."

She went on to say that Mitchell was hurt – one of the few comments which corresponds to King's. Also, he did alter the original material but only in order to preserve the theme from one medium to another. "He did change the book and add new dialogue but, being that he is most familiar with it, I think he's the only one who could do it."

At this point in our telephone interview, Mrs. Mitchell thought she had said too much. "Based on the questions and answers you've got, you have a good story," she said, adding that the book, which is a favorite of university studies, should have been taught to those working on the production. Judging from her tone, Mrs. Mitchell has strong reservations about the film but hanging up on a note of optimism, she said that she has been told that some of the rushes are excellent and that the treatment might work.

Who Has Seen The Wind is scheduled for a May release date but as yet, the film, which is over budget, does not have a distributor. For the greatest market potential, Gwen Iveson is hoping that an American distributor will pick up the film. □

Pat Watson going over the script

photo Lee Rolfe

not so damned after all

The great variety of films and goings-on which made up the Festival of Festivals was confusing, stimulating and disconcerting. Below, Natalie Edwards sorts it all out for those of us who weren't there.

by Natalie Edwards

Proud father Bill Marshall, and midwives, assistants, fairies good and bad, surrounded the birth of the new International Film Festival in Toronto, Festival of Festivals, in October 1976. The birth took a whole week (October 18-24) and was evidently successful. It looks like the world will accept the newcomer as a full member of the species Festivum Spectacularus and celebrate its future anniversaries with pomp and presences...

It seemed at one point as if Director Marshall, announcing his brainchild, would be damned if he did and damned if he didn't. The more he shouted from the local rooftops (the biggest, the best, the most...) the more the wary and conservative Torontonians felt he was over-Americanizing his efforts. "I will have to adopt a wait-and-see attitude," said the *Globe and Mail's* Robert Martin. "The Festival may turn out to be a delightful pot-pourri or... a dog's breakfast."

On the other hand, Marshall was equally vulnerable to complaints of too little publicity, particularly as far as the rest of Canada was concerned, most of which had never even heard of Bill Marshall (one-time assistant to Toronto mayor Crombie, and a successful film producer) let alone his budding Festival.

Promises, Promises

In order to try to get the biggest and the best, he had to boast that he was getting the biggest and the best. And then he was accused of boasting. At one point it appeared *hundreds* of films would be screened, and luminaries like Martin Scorsese, Jack Nicholson, Julie Christie, Sergio Leone, Dino de Laurentiis, George Barrie **(A Touch of Class),** editor Verna Fields **(Jaws),** writer Robert Towne, Nicholas Roeg, new American premieres like **Bound for Glory,** craft workshops, a producers' conference, old hand-tinted movies, all-night showings, and even Truffaut's new film **Small Change** might appear, and that the nightly galas, each celebrating a different international film festival with an appropriate national film, would be occasions to remember.

Well, lots of things were tried, and only some succeeded. Most of the Yanks were no-shows. They also withheld their films. But Dino de Laurentiis did come, and showed 96 seconds of the new **King Kong** too, and Jeanne Moreau appeared in a flash and brought her first directorial effort, **Lumière,** as well. William Wolfe of *Cue Magazine* conducted some workshops, although the most appreciated was one on animation featuring Canadian-born Richard Williams, and guided by Toronto animator Al Guest. And a producers' conference was held, in which ABC TV's vice president Arnie Huberman claimed "We should stop talking about Canadian films, because I don't think there are any such things."

The Festival ended up being a compendium of changed films, missing guests, weak workshops and screwed-up schedules. If that's how you wanted to see it.

On the other hand, Toronto has seldom had such a burst of vitality. Films were available suddenly that few but film fanciers had even heard of. Mixed audiences were watching, and appreciating, new experimental women's films, and listening with interest to the statements of the directors and producers. Although established American moviedom turned its back, young, exciting U.S. directors brought their films and came to talk and argue long hours on the world of film, reawakening our faith in a basic energy and intelligence in the American people. Among these was David Helpern Jr.'s **Hollywood on Trial,** an illuminating look at the days of H.U.A.C. and the Hollywood Ten.

Gala openings included the respected **Dersu Uzala,** a Russian-Japanese co-production directed by Kurosawa, a spectacular paen to the glories of nature and man's place

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Richard Williams and Al Guest at the Animation Workshop

in the universal pattern that should always be shown in its 70 mm splendor on an 80-foot screen, as it was at the Ontario Place Cinesphere; Francesco Rosi's **(The Mattei Affair) Cadaveri Eccellenti,** or **The Context** which would have been an endless unravelling of intrigue without the marvellous lined features of the actor Lino Ventura; Alexander Kluge's **Strongman Ferdinand,** a wryly witty exposure of the German penchant for order and power; Moreau's **Lumière,** an interesting work of ambiguous intent that almost seems like a salute to herself; the lush Russian tale **Gypsies Are Found Near Heaven** based on a number of stories by Gorki; and, to replace the intended U.S. premiere opening night, **Cousin, Cousine,** a second feature from the successful young French director Jean-Charles Tacchella, an appropriate choice for a bilingual country, and a film of great popular appeal, dealing as it does in a healthy, wholesome, winning way with love and sexuality.

There were celebrities and workshops, hand-tinted oldies, all-night showings (I can testify to watching Paul Bartel's **Private Parts,** and the classic **Little Shop of Horrors** from the Corman Factory, till 5:30 a.m. at the New Yorker Theatre), chances to see renowned but uncommercial (here) films like Jacques Rivette's **Duelle,** Canadian films, new directors' films, American underground films (like **Underground,** with De Antonio present to discuss it), Australian, Ethiopian, Indian, Brazilian, Chinese and so on – obviously, a rare and rich mixture of far more than the eye could see or the mind retain. There were program notes available at each theatre, an excellent Festival booklet, an added booklet devoted exclusively to Wim Wenders, and helpful Festival workers everywhere trying to help the public locate the three uptown and three Ontario Place theatres, and sort out the schedule changes.

After all is said and done, the two totally unqualified successes of the Festival were Barbara Martineau's Womanscene, and the exhibition of new German cinema organized by Jan Dawson, former editor of the British Film Institute's *Monthly Bulletin,* contributor to *Sight & Sound* and frequent program advisor to film festivals. Consultant Tony Watts, operations director Henk Van der Kolk and a staff of 13, $500,000 expenses and a year and a half of work helped Bill Marshall bring forth this wunderkind Festival, but the stars in its eyes were the new women's and German films.

The German Invasion

The German films were a revelation to all but regular festival fanatics and serious film fans. Here at last were some of the films many had only read about. Two by Alexander Kluge, ex-lawyer and one-time assistant to Fritz Lang, were his 1966 **Yesterday's Girl,** the film that established his reputation and was the hit of the Venice Film Festival, and his recent **Strongman Ferdinand,** starring Heinz Schubert in a tightly controlled and killingly satiric story. From Wim Wenders, disappointingly one of the many expected but non-showing celebrities, we were given his only moderately successful adaptation of the Hawthorne story, **Scarlet Letter,** as well as a full feast of his deliberately paced, unique and thoughtful works: **The Goalie's Anxiety at the Penalty Kick, Wrong Movement, Alice in the Cities,** and the recent Cannes success, **Kings of the Road (Im Lauf der Zeit).** Wenders, like Bresson and Dreyer, attracts a very specific, intellectual, patient, and visually oriented audience. His use of environment is more than suggestive; it is what his films are about, and he gives new meaning therefore to the original German style of Kammerspeil, as he converts its atmosphere-laden theatrical effects of the '20s to an echoing and emptied yet ghost-laden landscape that similarly permeates his expressive films.

Controversial Werner Herzog films, **The Enigma of Kaspar Hauser** and the (probably) hilarious **Aguirre, Wrath of God,** caused much discussion. **Kaspar** is an apparently straightforward depiction of the consequences of the German propensity for study and analysis in place of feeling, concerning a mute lad unearthed from a prison cellar and exposed to the world for the first time. **Aguirre,** on the other hand, seemed to try to mock both the kind of *film* that devotes attention and respect to historic figures, as well as the kind of people who became, or tried to become, historic figures. It is very funny, in a perverted way, but one cannot be sure one is laughing with it; there is a sense that surely no one could have meant it to be so awkward, self-conscious and inescapably absurd.

Two Rainer Werner Fassbinder films were also shown: **The American Soldier** and **Mother Küster's Trip to Heaven.** The latter was a good example of his sparse, economical and popular style, and utilized performers common to many of his films, some of which have been seen in Toronto. Again, the sense of humor is wry and somewhat sour: laughter in Germany right now seems to come from the side of a mouthful of bile.

The serious presentation of these works, with extensive well-written notes, gave the Festival class and prestige, and made the loss of the withdrawn American films, which we can see anyway, of negligible importance.

Womanscene Works Out Well

Barbara Halpern Martineau got her way. The films she wanted, the people she could invite, the discussions she planned, and the cooperation of the posh headquarters of the liberated ladies of Toronto, 21 McGill Street, all were hers during the Festival week. Many noted that these were practically the only showings and guest appearances one could really count on.

It was exciting to see a mixed audience responding to these films, many of which were decidedly feminist and could have elicited furious condemnation by sexist males. Instead they laughed and enjoyed the films with the women. Animated dancing penises amused them, vibrant vulvas aggressively searching for something to devour got a good laugh, and real attention was paid to films about abortion and rape and boredom and exploitation.

Chatting in **Not a Pretty Picture**

Barbara made excellent use of shorts in combination with features, both to soften up or prepare an audience, and to double an effect. **Healthcaring, From Our End of the Speculum,** for instance, was a flat-out documentary on very practical female matters, with explicit illustration. It made the crisp, documentary-like treatment in Marta Mészaros' moving film **Adotpion** all the more exciting and acceptable, accentuating its sense of reality, connecting it to a functional world of women on their own.

Chris and Bernie, a short by Bonnie Friedman about two single mothers who share a house, was matched with the Shirley MacLaine-Claudia Weill China film, **The Other Half of the Sky,** in which we see seven very different women react to a world that challenges all their various preconceptions. The short **Susan,** about an exceptional woman who teaches French during the day and karate at night, was with Liliane de Kermadec's feature **Aloise,** in which Delphine Seyrig's delicate and precise narrative voice reads from the poems of this astonishing artist and writer who was forced to live in a mental institution during the time of World War I. The animated **Teacher Lester Bit Me,** concerning daycare, was coupled with the Norwegian feminist film **Wives** (a counterpart to Cassavetes' **Husbands)** where we see women comparing notes at a school reunion. This film was a great success with the audience, but lacks a Canadian distributor at present.

Some of her pairings were interesting for contrast. The short about an artist who lives an exquisitely beautiful life, was adjacent to the Cuban **Buenos Dias Companeras** in which soot-faced and sweaty female laborers work in the newly burned-off fields.

Sometimes it seemed that men must get tired of this relentless burst of self-interest on the part of creative women, but there was no evidence of fatigue until the delayed showing of Marguerite Duras' **India Song,** and this was probably also due to the late hour and unfortunate projection. For those who had only read of this masterly treatment of life by suggestion, and the spaces that define realities, it was a memorable opportunity regardless.

Extremely popular were the bills of Danish filmmaker Mette Knudson's **Take It Like a Man Ma'am,** with its witty role-reversal dream sequence, coupled with the short animation **The Housewife;** and the short new feature by Joan Micklin Silver **(Hester Street), Bernice Bobs Her Hair,** called the best film version of a Fitzgerald work yet, with two shorts: Anne Wheeler and Lorna Rasmussen's fascinating **Great Grandmother,** illuminating the lives of western Canadian women settlers, and Jan Oxenburg's **Comedy in Six Unnatural Acts,** dealing hilariously with a number of lesbian stereotypes.

Not a Pretty Picture by Martha Coolidge (which had a short regular run at the New Yorker, following the Festival) was a process film concerning a memory of rape, the development of a story about rape, and the performances and self-discoveries of the actors and director herself during the filming. Coolidge managed to balance the intellectual, emotional and psychological aspects of the situation so carefully that the audience was allowed to ununderstand all aspects without any exploitation of just one reaction. Certainly the revelation of process in creativity is one of the most fascinating directions film can go at this moment, and in many ways this particular film was a landmark for its investigation of this style as well as for its successful treatment of a difficult subject. It was paired with a Canadian short **Would You Kiss a Naked Man?** which was intended for school use but made apparently without a realistic look at what schools would use.

Kathleen Shannon's personal and poetic remembrance of her childhood, **Goldwood,** and Anne-Claire Poirier's long discursive treatment of a woman (played with great sincerity by Luce Guilbeault) attempting to decide on abortion, **Le temps de l'avant,** ended the Womanscene programs .

Young and Coming

The Young Cinema collection offered a lot of interesting films, but because their directors weren't well known, or the countries not renowned for film, many ignored them to pick up the biggies instead. Among good little films the Australian **The Devil's Playground,** dealing with seminarians and sex, was for many a good introduction to the look and feel of Australia, while **Harvest: Three Thousand Years,** an Ethiopian film by Gerima, also introduced a geography and point of view unfamiliar to viewers.

Likewise, Canadian films like **Love at First Sight,** Rex Bromfield's smiling snippet on the blindness of love, Forcier's **L'eau chaude l'eau frette,** a tough comedy of despair in Montreal's hard core, and Peter Bryant's relaxed comedy of left-over hippies on the road to nowhere, **The Supreme Kid,** offered equally fresh and original viewpoints from another small but valiant country: ours. Too bad Forcier wasn't at the Festival. Too bad also that Don Owen's outspoken **Partners** was censored off the screen that week. **Partners,** particularly, with its aggressive anti-U.S. imperialist theme and northern family-compact type characters, so distinctively Canadian they seem foreign to most brainwashed and TV-trained Canadians, would have been a lovely film to replace the missing U.S. feature designed to celebrate the L.A. Festival on opening night.

Marshall, interviewed before the Festival, stated his purpose was to educate the public in the world film scene, and to sell two ways: "We want foreign producers and distributors to start thinking of Canada as a separate market, not a hyphenated add-on to the U.S. market. And we want the U.S. and other countries who realize Canada is the biggest market for their films outside the U.S. to start doing co-production with Canadian producers."

"At present," said Marshall, "we're starved except for the U.S. market, to which 98 percent of our box office goes."

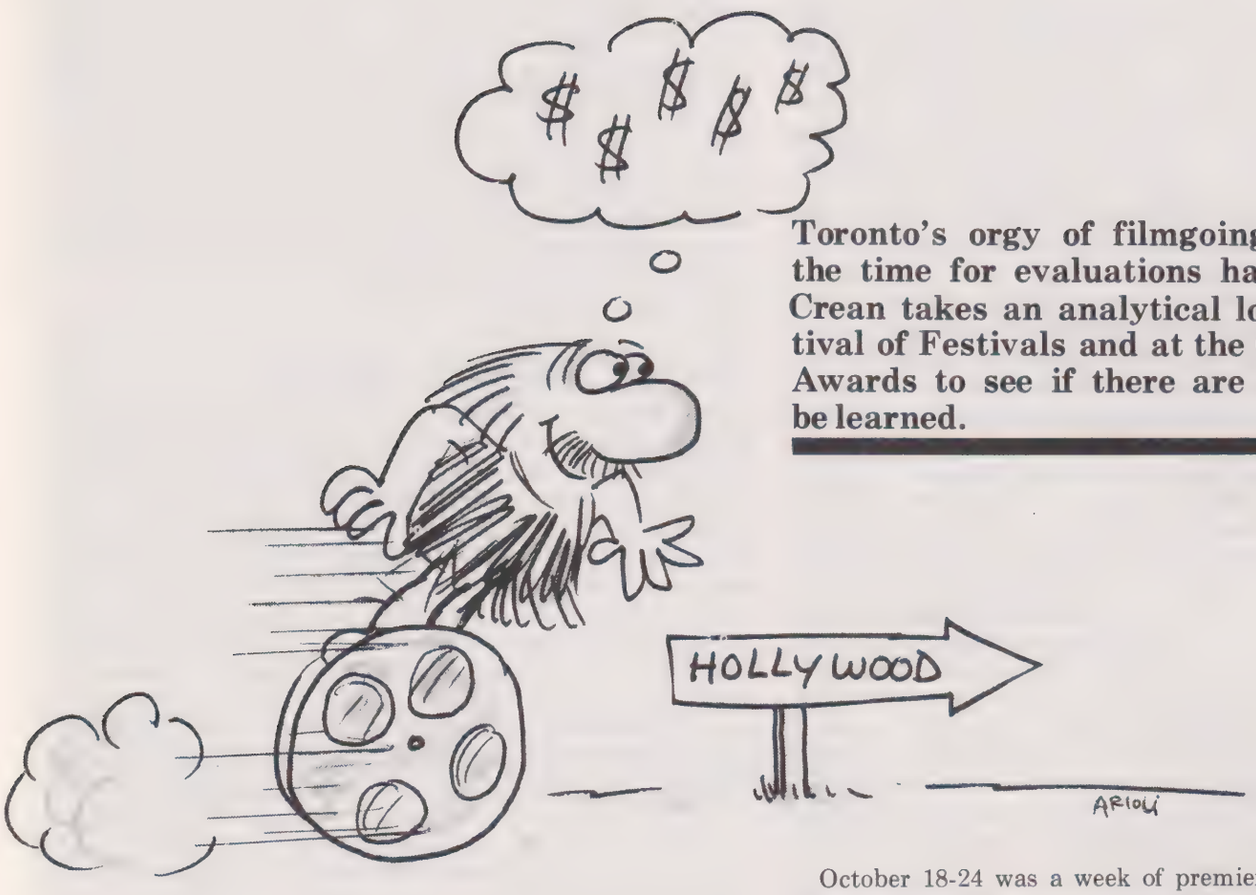
Maybe it was this attitude that turned off the Americans. The interesting thing is, their films weren't even missed. □

Season's Greetings to all
from Famous Players Limited

FAMOUS PLAYERS

toronto's festivals

by S. M. Crean



Toronto's orgy of filmgoing is over, and the time for evaluations has begun. S.M. Crean takes an analytical look at the Festival of Festivals and at the Canadian Film Awards to see if there are any lessons to be learned.

October 18-24 was a week of premieres for the Canadian film industry. The First Annual Toronto World Film Festival (aka Bill Marshall's Festival of Festivals) made its debut with an impressive seven-day lineup of 165 films from five continents, most being shown in Toronto for the first time. Concurrently, the 27th Canadian Film Awards was running its mini-festival of recent Canadian films (the 41 selected for competition) leading up to the awards presentation, broadcast for the first time on national television. From the Toronto filmgoer's point of view it was an excess of riches – more foreign films *and* more Canadian films than one might otherwise expect in a lifetime.

As it turned out the Festival lived up to its 'world' billing by bringing in films representing the national cinemas of some 20 countries – the USA's contribution coming from independent producers, not from the "majors". The result

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was a genuinely cosmopolitan festival which was a striking contrast to the so-called 'world class' menu being served up as usual in Odeons and Famous Players elsewhere in town. For Canada it was like hosting another Olympics – a chance for the home team to be seen in international company before a home audience.

CFA: The Media Carried the Message

The scheduling of the two events in the same week was accidental – October 24 happened to be the only date Nat Taylor, this year's awards chairman, was able to arrange with CTV. As it was Taylor's mission to transform the awards ceremony into a national media event, October 24 it had to be. In fact there was some reason to suppose that the two events might help publicize each other. For the CFA the key word this year was promotion – promotion of public awareness about the existence of Canadian film and a Canadian film industry. Taylor managed to corral the support of the theatre owners he represents on the CFA Committee; trailers announcing the telecast ran in 400 theatres across the country, and 250,000 programs were handed out. Thus in approaching CTV, he was in a position to offer a ready-made audience, anticipated at 1½ million. But by the same token the CFA's shift in emphasis this year – channelling most publicity efforts into the TV presentation – may have contributed more to the uninspiring turnout at the screenings (700 paid admissions over four days) than the inconvenient timing.

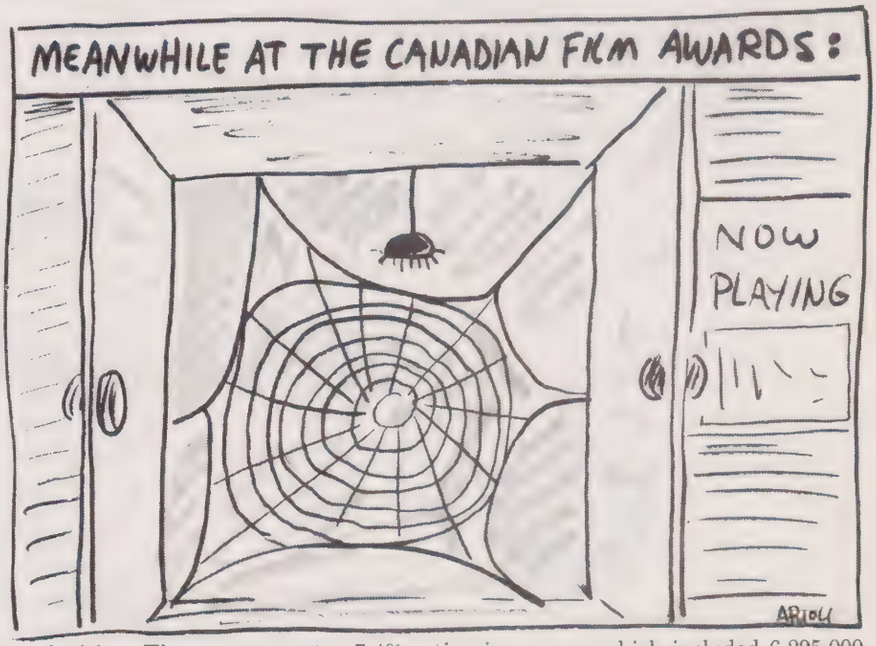
Last year, you will recall, the awards were held at the Shaw Festival in Niagara-on-the-Lake. The screenings there were the focus of a whole festival of events – an NFB retrospective, a film series by expatriate directors and the meet-the-director forums – especially planned for commuters. This year the Festival of Festivals organized the industry forum with its craft conference, and a producers' conference – actually sponsored by the Canadian Association of Motion Picture Producers (CAMPP).

Apparently the Festival and the Film Awards co-existed but had little to do with each other (though Bill Marshall as CAMPP president was on the Awards Committee). Still there is potential for co-operation in the future, and in many ways the two did complement one another: the Festival's galas, held each evening at Ontario Place's Cinesphere, celebrated other world festivals (Cannes, Berlin, Moscow, Edinburgh, Los Angeles, Taormina, Karlovy-Vary and Thames). It seemed fitting that the last evening, in the CTV studios, there was a grateful celebration of our own Film Awards. Despite their age difference, both the CFA and the Festival of Festivals are in flux – neither has yet found a permanent format. For both, next year will probably be a watershed.

For the Film Awards the ramifications of the funding arrangement with the Secretary of State's Department (subsidization to alternate annually between Quebec and English Canada) will not be evident until next year when, for the first time, the grant goes to Quebec. According to the Festivals Bureau, this money is no longer earmarked for the CFA or any other particular organization, but for an event showing the year's film production from across the country. The pious hope is, of course, that the CFA and whatever corresponding event is held in Quebec will each include both English-Canadian and Quebecois productions in order to qualify for the federal subsidy. As Quebec is unlikely to set up a competitive festival, the artificiality of prize-giving being a major reason for Quebec filmmakers leaving the CFA in the first place, there will probably be two very different events. The question is: will they both become bi-annual, as the agreement implies, or will they make financial arrangements (as the CFA is doing) to survive without the grant every year? And would a successful Quebec festival obviate the participation of Quebec filmmakers in the CFA, eventually forcing the Festivals Bureau to cancel its funding or find another criterion?

Enter the Americans (CMPDA)

Considering its financial setup for 1976 the CFA appears to be moving in the direction of more private support. Its public funding came from three sources – the Festivals Office ($30,000), the NFB (administration costs for the Grierson Award) and the Ontario Arts Council ($12,000) – the City of Toronto grant having been denied. On the private side there were contributions from the Canadian Motion Picture Distributors' Association ($3,000), Kodak (cost of the programs), Cinepix Inc., and six other cinema groups. The CFA made greater use of member organizations, parti-



Some 727,000 viewers saw the Canadian Film Awards on television. The program got a 7.4% rating in an area which included 6,295,000 homes and ranks 36th in all CTV programming for the period.

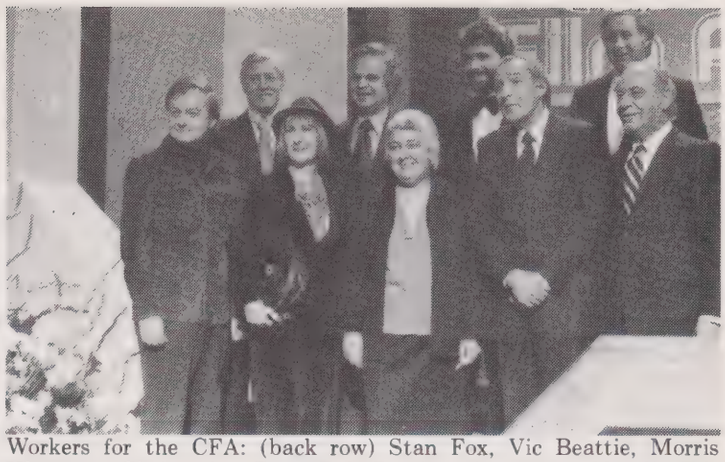
cularly the distributors and exhibitors, than ever before. In the case of the CMPDA, a newcomer along with the American Federation of Musicians on the Awards Committee, the unprecedented decision to allow it to present its own prize with the CFA's was a good idea carried too far.

The Golden Reel Award for the highest-grossing picture of the year (dubbed the crass materialism award) is, if nothing else, unique. However, in the context of the present political situation, the CMPDA, whose members are the representatives of Hollywood in Canada, can hardly claim neutrality in its bid to become "involved in the Canadian industry". When it suddenly reappeared on the scene last year it was to lobby with Canadian governments for a co-production industry and against regulations which would impede the free flow of American know-how and American stars into Canada and Canadian dollars back to the US. As the CMPDA's position has been to oppose the development of an independent national cinema in Canada (just as the Motion Picture Export Association has consistently opposed similar developments in other markets), so its activities on the CFA Committee could be expected to include the promotion of their type of "Canadian image". While Hollywood was being such a help to the CFA (it even hosted a pre-awards reception), over at the Festival of Festivals it was being accused of carrying on a boycott.

For the moment it looks doubtful that the Golden Reel, although conceived as an annual award, will remain a part of the CFA ceremony. Nevertheless, it has already raised other difficulties. The idea of using a jury to judge commercial success is fairly preposterous to begin with – a jury of accountants, perhaps, in which case bring on the balance sheets and skip the screenings. The task of the CMPDA's special panel was to select the Canadian feature which "achieved the highest level of commercial acceptance in Canadian and foreign markets" based on four criteria: Canadian box office gross, US gross, the existence of "meaningful" distribution agreements for foreign distribution and of an "innovative" marketing and promotion campaign – leaving some room for selectivity. Yet the list of finalists was a hodge-podge of films in various stages of distribution with **Lies My Father Told Me** the obvious front-runner. Indeed it won the Golden Reel, suggesting that the judgment involved wasn't beyond the capacity of a pocket calculator. So what motivation would most Canadian distributors have for entering such a contest, where the only real competitors would be the CMPDA's own members who have the money and the elaborate promotional backup with which to obtain the largest distribution? In business marketing, strategies are normally considered confidential matters; firms like Danton or New Cinema wouldn't be well disposed to submit such details to the CMPDA.

Where Were the Canadians (IMPDA)?

All this leads to the inevitable question of the composition of the CFA Committee. If the distribution segment of the industry needed representing, why was the CMPDA invited and not the Independent Motion Picture Distributors Association? (The IMPDA includes the two Canadian members of the CMPDA, Astral Films and Ambassador Film Distributors.) Nat Taylor claims he was unaware that most Canadian distributors are not in the CMPDA. But his glib-sounding response to inquiries about regional representation on the CFA Committee (**Cinema Canada** No. 32: "Who's going to pay the travel expenses?") underlines the fact that the CFA is essentially a volunteer organization. It rises from the dead once a year, raises money and hires a masochist to work around the clock for a couple of months. Everyone on the



Workers for the CFA: (back row) Stan Fox, Vic Beattie, Morris Klayman, Christopher Dew, Bob Brooks; (front row) Natalie Edwards, Pat Thompson – executive director, Gerald Pratley – chairman of the Jury, and Nat Taylor – president.

Committee and the pre-selection committee is a volunteer, representing the various industry organizations which make up the CFA.

Looking back over the history of the Awards it's amazing they haven't folded long ago, given the many opportunities to do so. When they were suspended in 1974, some thought the momentum would never be recovered. The second coming of the Film Awards seems to confirm that there is a strongly felt need for this kind of thing, and that some people are prepared to put out their time to make it happen.

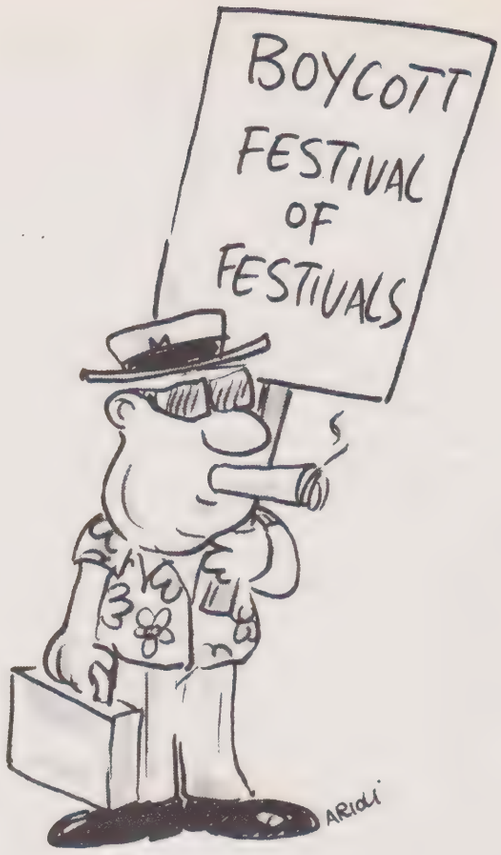
Perhaps now is the time for the CFA to consider turning pro – to keep an office open and to extend its activities year-round. Considering that we've lived without a feature industry of our own for half a century, it is touchingly naive to expect an hour-long annual telecast to successfully promote the industry as a whole – as well as individual Canadian films – to Canadian audiences, used to a steady diet of Hollywood films.

The difficult business of developing a revolutionary new sensibility which can respond to Canadian films is too important and complex to leave entirely to individual distributors and their publicity campaigns. However well intentioned, Nat Taylor's Awards Night message to the nation "Go and see a Canadian movie this week; it'll be good for you" sounds more like a prescription for a dose of salts than good advice, coming as it does once a year. A broadly based, well-coordinated PR job is in order and the CFA, which is already a functioning co-operative of the major components of the English-Canadian industry, might be the group to undertake it.

A Blockbuster

As with the Awards, there is something phenomenal in the fact that the Toronto World Film Festival ever took place. With a budget of $500,000 ($275,000 in cash and $225,000 in services) the Festival promised a blockbuster ("only Cannes' festival of all the festivals has more films; only Teheran spends more money bringing in personalities; only Los Angeles has bigger audiences") and it delivered a blockbuster which from all accounts is assured a return engagement.

To pull it off Bill Marshall and his partner Henk Van der Kolk performed what must be a record of some kind in the annals of cultural fundraising. Government grants came from the Festivals Bureau ($19,600), the Ontario Department of Industry and Tourism ($10,000), Wintario ($20,000), the City and Metro Toronto ($5,000 each); the NFB lent David Novek to run the press room for a week; and the CFDC provided



65 features on video cassette in a sales office at the Harbour Castle Hotel. There were personal endorsements in the program from Secretary of State John Roberts, Ontario Minister of Industry and Tourism Claude Bennett, Mayor Crombie and Metro Chairman Paul Godfrey. Certainly Marshall's experience as David Crombie's executive assistant stood him in good stead, and not just with governments. Coca Cola, Macdonald's, Cadillac Fairview Corp., the Campeau Corp. and Air Canada led the list of corporate donors (their combined help worth about $135,000). And 60 individuals were found who gave $1,000 apiece.

Getting the money and the films, Marshall allows, is the easy part. The acid test – and what ultimately determines the success of such a venture – is the kind of international attention it attracts.

So far, so good. The Festival did lure an interesting if motley aggregation of foreign filmmakers and got respectable notice from the international trade publications, 10 of whom were accredited at the Festival. As the Festival was closing came the announcements that *Screen International* was planning a Festival of Festivals supplement next year and that three other festivals – Berlin, Edinburgh and Teheran – would have special screenings of Canadian features.

Of course, the most obvious omen of continuing acceptability is success in drawing an audience. Though life was not easy for the filmgoer (advance information was scrappy and the schedule, when it finally appeared, looked like it had been ghost-written by Revenue Canada's computer), attendance averaged 7,000 a day, equalling about 70% capacity and surpassing the organizers' expectations. With little prodding or preparation the Festival uncovered a local, hitherto unexploited audience with an appetite for a huge variety of foreign films and non-commercial cinema. To the distributors of these films this indicates the dimensions of a market that exists in Canada as it does in other countries around the world, and conversely points to a potential for exporting Canadian films abroad, outside the Hollywood pipeline.

Boycott Is a Blessing

Unquestionably, during the Festival the big story was the "Hollywood Boycott". The subplot being the "Radicalization of Bill Marshall". Back in September Marshall and CAMPP were planning the producers' conference as a platform for their Seven Percent Solution, and as a forum for Canadian producers to get together with their "natural partners", the "experts (from) down south". The Solution called for Famous Players and Odeon to double their voluntary investment in Canadian film (to approximately 2% of their revenues) and for US distributors in Canada to similarly dedicate 5% of their considerable take. Pitched to the American sense of "fair play" and political realism, the compromise was wholly in the spirit of the Mintz Plan (the US border TV stations' plan to buy Canada off Bill C-58 with a $5 million television production fund), of which CAMPP was the predominant supporter. In the Festival program Marshall writes that while Canada has attained two kinds of films (the "first features" and the "Canadian basket" – NFB and CBC films) we have yet to break into the big-budget ("movies made in Canada for the rest of the world"). Their hope was that by importing the Hollywood studio chiefs they would forge a breakthrough. Marshall now admits he was naive, and is firmly committed to legislation as the only way to keep some of the money in the industry. More than willing initially to co-operate with US interests, he soon discerned how organizing a festival to focus attention on Canada as a film-producing nation and as a market in its own right exposed Hollywood's true sentiments. No face-saving diplomacy here! Before long he found he couldn't even get the studio chiefs to answer the phone; and then there were the 22 films that became unobtainable because the New York distributors ruled their policy of not entering festivals held in the United States applied in Toronto since it was part of the domestic US market.

The boycott turned out to be a blessing in disguise because it gave the Festival a chance to establish itself in-

dependent of Mother Hollywood. By the same token the non-appearance of the big stars – Jack Nicholson, Julie Christie and Claudia Cardinale – caused little disappointment. The Festival still has its options and it will be intriguing to see how it handles Hollywood if and when Hollywood decides it wants in.

It may be that the Festival of Festivals is entering a crowded field just at a time when critics are reassessing the value and purpose of festivals in general. Out there, there are some 400 international film festivals of basically two types: the conspicuous big-money affairs catering to the international press and starlet set – serving, as Gideon Bachmann wrote in *Film Quarterly* this summer, "as primers for the chain reaction of the cinema circuits" – and then there are the modest city festivals, some consumer-oriented, some aimed at the specialists, addressing the local, paying audience, keeping guests, glamor and galas to a minimum. To Bachmann, only the second one has any future (the first benefits the blockbusters which don't need it) and he speculates it may even supersede the art filmhouses as a main outlet for "engaged" or serious film.

Lack of Form and Direction

The Festival's smorgasbord, something-for-everyone approach avoided having to choose one or the other. Moreover, by starting out with a bang, it achieved the status in one year that a small, unsplashy festival would have taken years to build up. Right now the Festival is in an excellent position and can take whatever direction it wants. But I don't believe that it will develop into the more modest type of festival, – and this, for two reasons. The first is that the errors in organization mostly affected the public. The technical setup was not thoroughly researched and planned; up-to-date information was hard to get and not available at the theatres where it counted; and the scheduling did not reflect sensitivity to local audiences (eg: no daycare was arranged, and craft sessions were held at a bad time for working filmmakers). Part of the problem was that the two consultants responsible for the bulk of the programming – Tony Watts, director of the Thames Film Festival and Jan Dawson, director of the Perth Festival – were unfamiliar with Toronto audiences. They weren't in town long enough to fully exploit the various communities. (Only the students were present in full force.) But these consultants were also the only ones with festival experience. Together with Barbara Martineau they put the show on the road.

The second reason is money. Incredible as it may seem, the Festival with its huge budget still depended on some volunteer labor. The three program consultants made less than $12,000 between them for almost five months' work. Like so many cultural operations, poverty strikes when it comes it comes to paying the artistic personnel. Stars and secretaries get the going rate (William Wolfe of *Cue* magazine was paid $1,000 for chairing six craft sessions) because they won't work without it – and don't have to. But everyone else in the cultural scene is counted on to be "committed" enough to work for the minimum rate. In the case of Womanscene (the only real film "scene" at the Festival and the best-organized program) it is fair to say that it wouldn't have happened at all without Barbara Martineau and that it did happen in spite of disinterest bordering on opposition from headquarters. An example of the attitude was Marshall's unwillingness to accept the guests of Womenscene as guests of the Festival, so that at least half of the women filmmakers were there on their own. Yet Womanscene was a particularly innovative element in the Festival. Only one other festival (the Edinburgh Festival whose director is Linda Myles) has integrated women's film into its overall program. There have been many separate festivals organized by women including our own Women and Film, but precious few of them, despite great success, have become perennial. What a coup it would be for Canada if Toronto's Festival became the first male-directed international festival to recognize the women in its audience and to support without prejudice women's film.

Obviously the shape of next year's festival depends on who is hired to program it. The Festival has not yet attempted to define itself, but it is not yet clear whether this was merely a tactic to get things off the ground. If Bill Marshall has a concept reflecting an artistic/political philosophy about the kind of film the Festival should showcase and the way it should fit into the Canadian scene, he is keeping it a secret. His role as director is enigmatic, the more so because from the outside the Festival looked so much like a one-man operation. (In this respect it resembled nothing so much as a political campaign where all the workers in back rooms are simply backup for the candidate.) While his skill in orchestrating money and people class him as an ace entrepreneur, there is no discernable vision behind the immediate purpose of staging the festival.

Where Were the Media?

Finally, the uneasy relationship between the Festival and the Canadian media needs some careful rethinking. Before the Festival opened there were complaints about apathy in the press. The release sent to 400 media people elicited a response from one Canadian newspaper *(The Winnipeg Tribune)*. While the Toronto press eventually 'climbed aboard the bandwagon', the response everywhere else was poor. As Sid Adilman *(Toronto Star* and *Variety* reporter) remarked to me, the *L.A. Times* has given more coverage to the Festival than all but four Canadian newspapers. While the foreign press was treating it as an international event, Canadian papers regarded it merely as a Toronto event. Yet steps were not taken to counteract this predictable reaction. The Festival's publicity scarcely penetrated the city limits (its ad in *Saturday Night* was in the Ontario edition only). However, as far as Marshall is concerned the people who really let their end down were the trade magazines (**Cinema Canada,** *Take One* and *Motion*) who did not pick up the story after Cannes (as he expected) and who provided little advance coverage. Unfortunately this opinion glosses over the fact that the publicity office was not ready to handle advance stories – the material was not there. (Even the *Toronto Sun,* which was the official Festival paper, had difficulty obtaining art for its stories.) And Marshall's evaluation does not take into account that **Cinema Canada** is not *Maclean's,* that at 2 cents a word its writers barely cover expenses. If Cannes is a media event, it is because the organizers send official invitations to magazines like **Cinema Canada** and share in some of the expenses. The point is, the Festival did not invite the Canadian film magazines to be there, and only grudgingly did it furnish press passes. Given that the Festival didn't use any of its publicity budget to help make it possible for these magazines to cover the event adequately, I'd say Marshall was taking a lot of people for granted.

A final positive note: Because negative criticism is easy to come by these days, and because we tend to be harder on ourselves and our friends than those who oppose us, I think this file should end with a word of praise for the organizers of both the Film Awards and the Festival of Festivals, for their great enthusiasm and herculean labors. Marshall's sentiment "I'd like to do something really big for the Canadian film scene", like Nat Taylor's desire to make Canadian filmgoing a national pastime, has to be appreciated by everyone. □

The Canadian Film Awards on CTV

by Joan Irwin

I've never been to the annual Canadian Film Awards so I don't know whether it's an exciting event or not. It didn't make a very gripping hour of television when CTV telecast it this year for the first time, but maybe that's because it *was* the first TV outing and everyone was a little nervous and uncertain about it.

Uncertainty was apparent in the choice of host for the televised awards –Lorne Greene, for heaven's sake, doing his hand-on-the-heart "Ah, it's good to be home" number and inserting his pre-Ponderosa experiences as a Canadian performer into every conversation.

Some expatriates are more ex than others. Success in the great world makes them condescending and gives their narcissistic nostalgia a ring of heavy insincerity. Paul Anka dragged down the televised Juno Awards a couple of years ago, and Lorne Greene performed the same service for the Film Awards this year.

Surely the point of televising such awards presentations is to let the Canadian public meet some of the people who are making things happen in this country, to let us glimpse the performers and people behind the cameras when they're not playing their roles as actors, producers, etc.

The CTV telecast missed its opportunity to tantalize and capture the viewer in the opening minutes of the show.

Instead of panning the audience so we could catch the glitter, instead of zooming in on famous faces so we could anticipate coming encounters with celebrities, the CTV cameras gave us views of the backs of heads, the empty stage, and the Etrog itself.

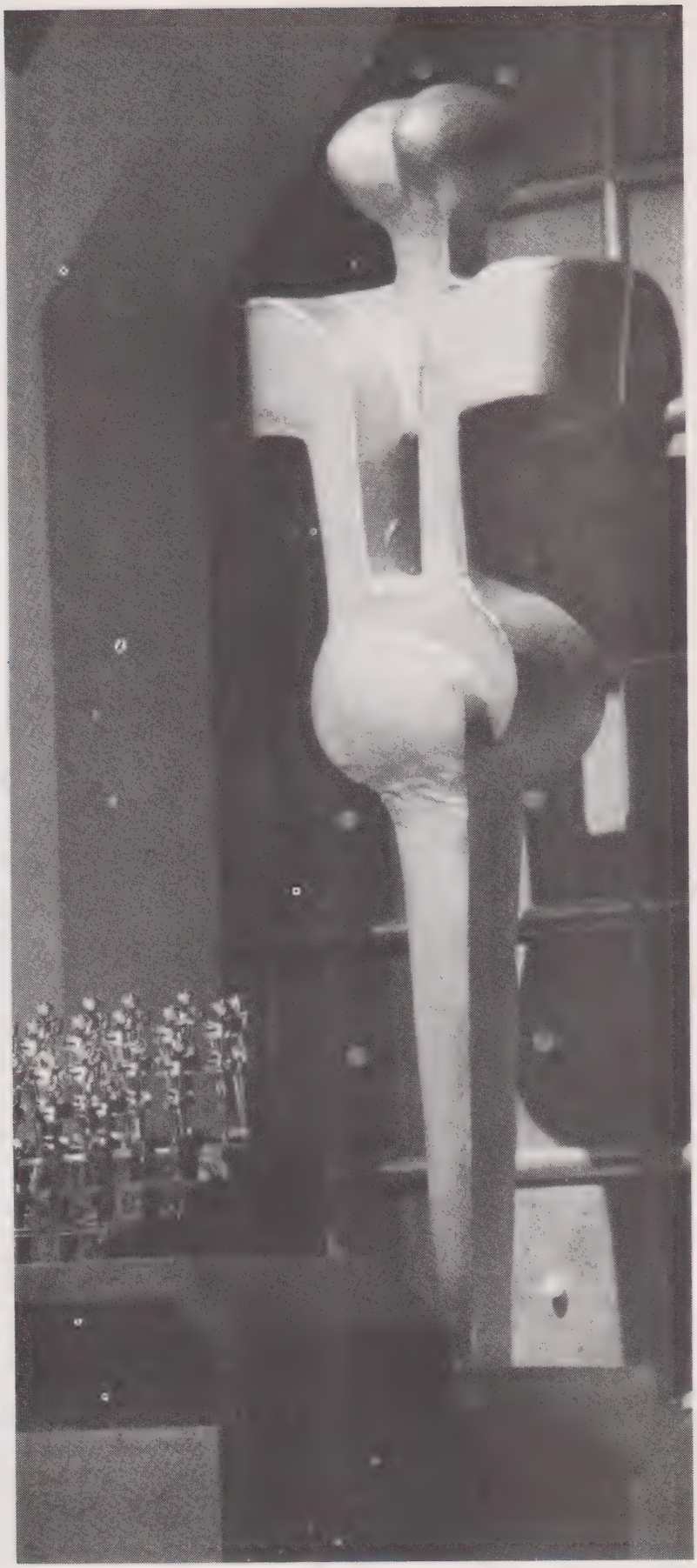
We were well into the show before members of the judging panel were introduced from their seats, and we never did get much of a sense of the theatre itself and its glamorous audience.

A good many of those who appeared as presenters had to overcome by sheer force of personality the frequently dreadful material they had been given to read. Marilyn Lightstone and Jane Eastwood came across particularly well, while Al Waxman's easy-going ebullience provided welcome relief from the pomposities of the host.

The little history of Canadian movies was amusing but overlong, especially in view of the number of winners in important categories who had been shunted out of the show for lack of time.

A single hour probably isn't enough for such an event, especially if clips of winning performances and films are to be included as they clearly must. This year's TV debut of the film awards was competently produced, which is no small achievement when it's a live show. Everyone concerned has no doubt learned a great deal from this initial experience, so subsequent productions are bound to be tighter and better paced.

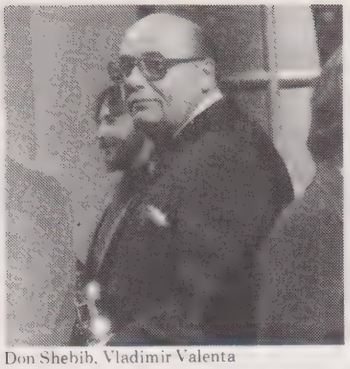
Beyond that, I hope they'll project a more compelling sense of occasion and a more dynamic pleasure in the glamor and suspense of a major event in the Canadian entertainment calendar.



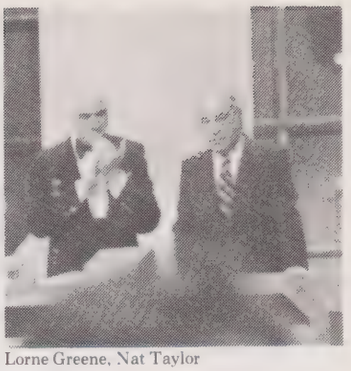
Joan Irwin, veteran radio and television columnist, works for the Montreal Gazette.

Alain Clavier, Daniel Bertolino, R. Bruce Elder

Luce Guilbeault, Tom Daly, Vladimir Valenta



Don Shebib, Vladimir Valenta



Lorne Greene, Nat Taylor

The Winners: The Canadian Film Awards 1976

Feature Films

Best Film: Lies My Father Told Me
Best Actress: Marilyn Lightstone (Lies My Father Told Me)
Best Actor: André Melançon (Partis pour la gloire)
Best Director: Harvey Hart (Goldenrod)

Other Category Awards

Best Feature Film – Non-Fiction: Aho – The Forest People (François Floquet and Daniel Bertolino)
Best Documentary Film: Volcano: An Inquiry Into the Life and Death of Malcolm Lowry (Donald Brittain with John Kramer)
Best Animated Film: The Street (Caroline Leaf)
Best Theatrical Short: Cooperage (Phillip Borsos)
Best TV Drama Film: For Gentlemen Only (Michael Scott)
Best Experimental Film: Barbara Is a Vision of Loveliness (R. Bruce Elder)

Other Craft Awards
Feature Film – Fiction

Best Editing: Don Shebib (Second Wind)
Best Cinematography: Richard Leiterman (The Far Shore)
Best Screenplay – Original: The jury makes no award in this category
Adaptation: Ted Allan (Lies My Father Told Me)
Best Sound Recording: Henri Blondeau (La tête de Normande St-Onge and Lies My Father Told Me)
Best Sound Editing: Maurice Schell (Lies My Father Told Me)
Best Sound Re-recording: Richard Voriser and Stephen Dalby (Lies My Father Told Me)
Best Original Music Score: Lewis Furey (La tête de Normande St-Onge)
Best Art Direction: Anne Pritchard (The Far Shore)
Best Supporting Actor: Frank Moore (The Far Shore)
Best Supporting Actress: Tedde Moore (Second Wind)

Craft Awards in Other Categories

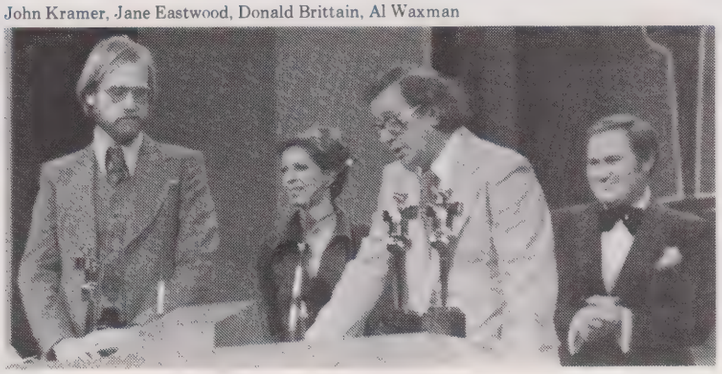
Best Direction: Donald Brittain with John Kramer (Volcano: An Inquiry into the Life and Death of Malcolm Lowry) (Documentary)
Best Editing: John Kramer (Volcano)
Best Cinematography: Robert Ryan (Killers of the Wild) (Feature – non-fiction)
Best Screenplay, Original or Adaptation: David King (For Gentlemen Only) (Original)
Best Non-Dramatic Script: Donald Brittain with John Kramer (Volcano)
Best Sound Recording: Roland Martel and Carle Delaroche-Vernet (Aho – The Forest People) (Feature – non-fiction)
Best Sound Editing: Les Halman and Abbey Neidik (Volcano)
Best Sound Re-Recording: Austin & Joe Grimaldi (The Last Cause) (Documentary)
Best Original Music Score: Alain Clavier (Volcano)
Best Art Direction: The jury makes no award in this category
Best Actor – Non-feature: Ed McNamara and Hugh Webster (For Gentlemen Only) (TV Drama)
Best Actress – Non-Feature: Luce Guilbeault (Bargain Basement) (TV Drama)
Best Supporting Actor or Actress – Non-Feature: David Gardner (The Insurance Man From Ingersoll) (TV Drama)

Special Awards

The Grierson Award to Tom Daly for outstanding contribution to cinema in Canada. This award, first given in 1972, is presented to an individual who continues to work in the spirit and tradition of John Grierson
The Wendy Michener Award to Caroline Leaf (The Street) for her contribution to the art of animation
Special Jury Award to Dennis Zahoruk for his first feature film Brethren
Special Jury Award to The Last Cause for its monumental compilation of historical footage
The Golden Reel Award to Lies My Father Told Me for greatest commercial success

Micheline Lanctot, Stuart Gillard, Tedde Moore

John Kramer, Jane Eastwood, Donald Brittain, Al Waxman



Gratien Gélinas, Harry Gulkin, Marilyn Lightstone

greetings from Odeon Theatres

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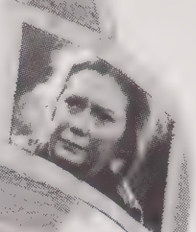
the offering

Ragtime Summer



THE CLOWN MURDERS

SHADOW OF THE HAWK

225 CONSUMERS ROAD
WILLOWDALE ONTARIO
M2J 4G9

Making three features in four years is no mean feat for a filmmaker working in Canada. Yet Ed Hunt is still working with low budgets and making films on deferral. His last film, *Point of No Return,* was released last month in Ontario. Ken Dancyger tells us about it.

the point of returns

by Ken Dancyger

Ed Hunt, director of **Point of No Return**

Ed Hunt is a non-establishment Canadian filmmaker. Which is a nice way of saying he makes films but no money. Which is strange because Ed Hunt makes establishment films, films whose sole purpose is to make money. He's never set the box office on fire, nor has he made a stinker. He makes films fast and cheaply and they look good. But he has just finished his third feature in four years and is still working on deferral.

How does such a set of anomalies separate the filmmaker from the fruits of his labour? First you set the situation in Canada, a country that can't make up its mind if it wants a film industry, and if it does, whether it should be trashy or artistic, no middle ground. And then you introduce a new concept – if you want to make films badly enough, then do it for nothing. And you find people to operate under these rules and there are lots of them – people who want film credits, people who want glamour, excitement, people who want to make films so badly, the act itself justifies no means. These last are the film junkies – they need to make films, under any conditions. Ed Hunt is a film junkie. He would do well to declare himself a charitable organization.

It takes more than stubborn determination to make three feature films in Canada. Ed Hunt's film experience belies his 30 years. Ed is an American expatriate. He served his film apprenticeship in Hollywood after graduating from UCLA's film school. He was a cameraman on a series of educational films, edited half-a-dozen sex features and directed two others. There were lots of sex films being made in Hollywood in the late 60s. They were the "Roger Corman school" for a later group of filmmakers than Coppola, Bogdanovich and Hellman.

Ed brought his sex film experience to Canada. Shoot them quick, and make them look as good as you can. A sex scene per reel, fast women, fast cars and a moral à la Grimm at the end. Keep your audience on its toes.

It didn't take long before Bennet Fode and his Phoenix films decided to follow Quebec's lead and try to cash in on the sex film craze. Ed Hunt made **Pleasure Palace,** a very funny and reasonably successful sex film. The film had wide Canadian and foreign distribution, as well as multiple screenings on Channel 79's "Baby Blue Movie."

Enter Richard Nixon and his supreme court. Pornography became a matter for the individual states to define. The market for softcore and hardcore sex films contracted faster than Linda Lovelace's neck muscles.

Undaunted, Ed Hunt teamed up with Ian Ewing to produce another sex film. This time the entire film was privately financed. **Diary of a Sinner** was a harder film to sell. The market had changed; the advantage shifted to the distributors, whose new-found conservatism about sex films meant more of the financial risk had to be borne by the producers and less by themselves. Needless to say **Diary of a Sinner,** doing business all over the country, has not yet repaid its investors.

Now two years after **Diary of a Sinner** we have **Point of No Return.** The film grabs and gropes for the respectability that has never been associated with quickie sexploitation films. It has the car chases, the murders, but none of the sex that marked Ed's earlier work. And no more 16-hour shooting days. The film was shot with ACTRA people (Sue Petrie, Cec Linder, Eli Rill) in a relaxing twenty days. Although **Point of No Return** isn't quite family hour fare, Ed hopes the film will find a television audience.

→

Kenneth Dancyger is a lecturer in film at York University and has taught film in the U.S. and Canada since 1968. His film ***The Class of '75*** *won Best First Film at the International Experimental Film Festival in Buffalo, and he has since worked on a number of film projects as director, producer, production manager and scriptwriter.*

WHO IS NICKY FYLAN?

Denise Romberg

He's got his index finger stuck in the top of a Lowenbrau as he remembers the day that he arrived at the opening of one of his first stage performances in Toronto in 1963. Odd that sticking your finger in a Lowenbrau prompts the memory, but maybe there is some connection. Seems that Nicky had won himself a part that called for an Irish accent. He practiced for two weeks to get the accent down pat, then was told that he would be playing the part of an Indian and had two days to prepare before the opening night. He arrived at the stage dressing room, put on his Indian costume and makeup, stood in the wings waiting for his cue, then walked on stage and repeated his practiced line, with his newly acquired Irish accent. "The next day, I was out looking for work," he says, as he pops his finger from the bottle.

Fylan, a 31-year-old actor, stars in **Dream on the Run** and **Point of No Return,** both feature films scheduled for June release. He began his acting career in the theatre, and had seven productions, completed in three years, to his credit when he was offered a part in a television pilot for the CBC. Among nine performances for the CBC are included three Festival roles, a lead in a Quentin Durgens episode and a pilot for a series that was never picked up. Fylan had all this coming his way in the early '60s, when he chose to get drowned in the drug culture. At the time it looked like the choice cost him a promising acting career.

He then turned to business, where he says he just counted money at the massage parlors he owned on the Yonge Street strip. In 1972, he started acting again when he played the role of a massage parlor owner in Ed Hunt's first feature, **Pleasure Palace.** The sexploitation film was a huge success, earning more than 10 times its cost. Hunt, a graduate of the UCLA Film Department, stopped making sex films when he started work on **Point of No Return.** Fylan describes him as an excellent technician who knows his craft well. However, Fylan is not all that pleased with any of his own performances in the four feature films he's completed. He says there was one minute in **Point of No Return** that he liked, and that's all.

"That's not so good," he says from the side of his mouth, in his raspy godfather voice.

Fylan came to Canada when he was seven years old. He was born in Italy, "in the heel," he says. He plans to return there in July to attend the Venice Film Festival, where **Point of No Return** will be entered in the competition. There's a chance too, he says, that he may play a part in an Italian production and is now busy brushing up on his Italian, which he claims he hasn't used for 15 years.

Fylan is cast time and again in the role of a delinquent. It's paid him some money, but none of the roles have yet developed to the caliber of a Ratso Rizzo, or a Robert de Niro performance. In **Point of No Return,** Fylan is cast as a bum, who through circumstances is forced to take up a noble cause. Unfortunately, the story seems a little too unbelievable, making impossible demands on his performance. In **Dream on the**

Run, Nicky appears opposite a non-professional which tends to weaken his role even though he looks strong by comparison.

Generally, though, his film performances lack direction, to which he attests: "I've never really worked with a director who demanded any discipline" – not that Fylan would submit to such restrictions, but the opportunity to find out how he'd fare under such circumstances has never been presented.

Prior to acting, Fylan left school at 17 and got himself a job as a model. He was sent to a hair stylist for his first job. "I went there for a modeling job and I ended up with a scissors and comb in my hand," he explained. His days as a stylist were numbered right from the start, not because of his ability, but rather his chairside manner. He remembers one client particularly well. Fylan began work, but was continually interrupted by the smoke from his client's cigarette. Frustated, he clipped the cigarette in half, thus putting an end to his dilemma, his job and his future as a hair stylist.

Fylan says he's never taken his acting too seriously even though his list of credits over the last 12 years is impressive. Still, he's not convinced that acting suits him, so this spring he'll try his hand at co-directing a feature film about a boxer, called **No Neutral Corner.**

Nicky Fylan filmography

CBC TV

Crime Test (principal), directed by Paddy Sampson, 1965
Wojeck episode (principal), directed by Ron Kelly, 1966
Festival: Fifth Floor (principal), 1966
Man in the Middle (lead) pilot episode, directed by Ron Weyman, 1966
Festival: Reddick 1 and 2 (principal), 1968
Anthology (lead), directed by René Bonnière, 1968
To See Ourselves (principal), 1968
Quentin Durgens M.P.: Where Have All the Flowers Gone? (lead), 1969

Feature Films

Pleasure Palace (lead), Phoenix Films, 1972
Diary of a Sinner (executive producer), 1974
Point of No Return (lead, executive producer), 1975
Dream on the Run (co-directed, lead), Circle Productions, 1973-1976

Theatre

Teenage Macbeth (two principals), Young Questers, 1962
Oliver Twist (principal), Young Questers, 1963
The Cave Dwellers (lead), Theatre Upstairs, 1965
Summer Stock with the Strawhat Players, Port Carling, Ontario 1965-66
Infanticide in the House of Fred Ginger (lead), Century Library Theatre, 1966
Directed two one-act plays, United Church, Avenue Road, Toronto, 1967
Produced and directed for Living Theatre, Toronto, 1969

Shot on a modest $85,000 budget, $40,000 of it in deferrals, **Point of No Return** has a good chance to recoup its costs quickly if it does garner any TV sales. Ed would be happy, and Famous Players would be happy. Without Famous, **Point of No Return** might not have been made. Famous invested $15,000 in the film; their reason, Ed's films have played and done well in Famous theatres across Canada. Needless to say Ed is very complimentary about Famous Players' practical business attitude toward his project.

A few words about Ed Hunt's philosophy, a world view that links **Point of No Return** to **Pleasure Palace** and **Diary of a Sinner.** Ed Hunt is cynical about organizations and authority. The heavies in his films are always the scientists, the intellectuals, the bureaucrats. All exhibit hypocritical behaviour that sooner or later reveals them to be like all of us – strivers in the same slimy pot of humanity. The underprivileged hero may be equally immoral, but at least he is honest about himself and his desires. And he's not inhibited. If he feels like fucking, fucking it is, on the spot. If he wants revenge, he relentlessly pursues it, usually outside the law which ,as an organization, is itself corrupt.

Mike (Nicky Fylan) threatens the evil Professor Lime (Eli Rill in **Point of No Return**

The hero is usually a quietly depressed person. He's had trouble with the law, or is divorced, or deserted by a girl. He lives in a rooming house. But he does possess the overt material symbols of power – the fast car, and the gun. He is a cynic who distrusts almost everyone. He lives by his own code of homilies – about religion, and about politics, and believes that there is some sort of master plan whose goal is his own destruction. The system is out to get him.

He may be honest with himself but the hostile world doesn't care. He adopts a sense of independence from the system but he always has to come to grips with it. He flaunts his independence in its face, up its ass, and in the end he defeats the establishment, edging them out by being slightly less immoral.

For a guy who makes sex films, Ed Hunt is very involved with the concept of morality, personal morality and a code of survival. Ed Hunt to date has never had a budget of $100,000 to produce a film. And all his films look more expensive than they actually are. The CFDC gives larger budgets for virgin features, many of which never see the light of day. And Ed Hunt has made three features here, all of which were, or will be, distributed, exhibited and exploited in Canada and elsewhere. It would be interesting to see what Ed Hunt could do with a budget over $100,000.

Ed's next film will be of the science fiction genre. I wish him luck. □

There is—on film. A lot of companies have very successfully used films to inform, persuade, train, motivate and sell. There are, however, companies that are not aware of all the benefits of film. They need the help of a professional. That's where you take over.

Kodak Canada Ltd. is currently running a campaign in business publications under the theme "Film is good business." It explains the advantage to companies of using films to tell their own stories. There are many companies across Canada that are willing to spend money on films but do not know how to go about it, or who best can do the job.

Now's the time to contact them yourself and sell them on film. Get the picture? Write us for a free "Aid to Sales Kit." Kodak Canada Ltd., 3500 Eglinton Avenue West, Department #4, Toronto, Ontario M6M 1V3.

Film. Get the picture?

Kodak

a crash course in film technique

a selective guide to the NFB catalogue

For those who want to see more, to listen better, and to understand the techniques of filming, Ron Blumer offers a starting point: his do-it-yourself course, using free films from the National Film Board.

by Ronald H. Blumer

Norman Jewison on location shooting **Fiddler on the Roof** from the NFB movie **Norman Jewison, Filmmaker**

It doesn't take much of a genius to realize that the best way to teach people how films are made is to show them films, lots of them. The trouble is that films are expensive to rent and often, in order to make some point about editing or camerawork, you are interested in only a short excerpt. For two years now I have been teaching film esthetics at the junior college level to a mixed bag of students. I give a nuts-and-bolts course in an effort to show them, first, that films are in fact made and don't somehow appear on the screen by magic and, second, some of the elements that go into their making. A large part of my course makes use of films produced by the National Film Board, not only because they are free (although when you require five or six films per class, this certainly is an important consideration) but also because the NFB catalogue is a gold mine of material covering just about every aspect of filmmaking. With its hundreds of films exhibiting a wealth of subjects and techniques, the NFB can be regarded as a vast, traveling national cinema school and anyone teaching film or media is a fool not to make full use of it.

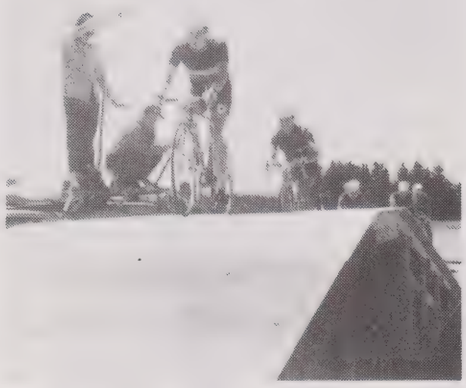
My introductory course divides the study of film into lectures dealing with camera, sound, editing, structuring and special effects. What follows is a listing of some of the best NFB films I have found to deal with each of these particular areas. Obviously other films could have been selected, and their selection does not even mean that they are particularly good films. I use them as tools and they have proved valuable in trying get hold of this most elusive of mediums.

Camera

60 Cycles, a 16-minute film directed by cameraman Jean-Claude Labrecque, is an excellent introduction to the art of the camera. The film is without narration and documents a 1,500-mile bicycle race which used to take place across Quebec. This is unquestionably a cameraman's film; Labrecque uses every lens in the kit, every camera angle and camera movement to capture the strain and tension of the race. The film begins with a spectacular telephoto shot of the approaching cyclists. The compression effect is so extreme they seem not to be moving at all. From then on the camera goes into helicopters, holes in the ground, tracking, panning, tilting shots and at one point even joins the race with a camera somehow mounted on a bicycle. Watching this film several times, you come up with a powerful teaching tool; a virtual encyclopedia of camera technique.

The Wish, a 27-minute film by director-cameraman Martin Duckworth, is among the most beautiful films ever made at the board. In terms of style, it is very different from the technical virtuosity of **60 Cycles.** No fancy lenses here, no helicopter shots; in fact the entire film stays very much on the ground with a hand-held camera and a standard zoom lens. The film is about Duckworth's eight-year-old twin daughters and their exploration of the world around them, particularly their grandparents. Like other personal films, such as **Neil & Fred** and **Coming Home,** the fact that the filmmaker is filming his own family results in an intimacy not usually possible in most documentaries. In terms of the camerawork, we are not outside looking in, but fluidly, movingly part of the young girls' lives. This is a difficult film to approach from a technical point of view, but if you are able to distance yourself from its captivating content, you will see the flawless compositions, the impressive camera movements and an amazing eye for light and shapes which characterize all of Duckworth's camera work.

60 Cycles: an encylopedia of camera technique



60 Cycles: to get a low angle shot such that the cyclists appear to be flying through the air, Labrecque constructs a ramp with a glass window, below which is the camera

Sound

Most conventional theatrical dramatic films make very predictable use of sound, using mainly dialogue and music. Documentary films often use sound very imaginatively, and hidden in the NFB catalogue are a few masterpieces.

Pollu-sons (14 minutes, black & white) is one of those NFB films which exist in a sort of limbo. Although listed in the catalogue, it is very difficult to get hold of. Supposedly a French film, although its language makes very little difference, the film is not even available in the Montreal regional office, so good luck in Moose Jaw. The film, made by soundman Claude Hazanavicius, is rather dull as a film but brilliant as a teaching tool. It consists of a simple visual sequence of a man walking to a farmhouse, entering, writing a letter and going out to mail it. This sequence is repeated four times in the film, each time accompanied by totally different sound tracks consisting of music, synchronous sound, sound effects and poetic narration. Naturally, the nature and meaning of the image is totally changed by the different sound tracks, which of course is the object of the exercise.

Jour apres jour (also available in a less-satisfying English version **Day After Day,** 30 minutes, B & W) was directed by Clément Perron, who among other things wrote **Mon Oncle Antoine,** and is about the monotony of life in a town dominated by a paper

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Ronald H. Blumer is currently an instructor in cinema at Vanier College in Montreal. Prior to this he taught at Marianopolis College and was a teaching assistant at McGill University and Boston University. Concurrent with teaching, he has also been working on a series of films on aging.

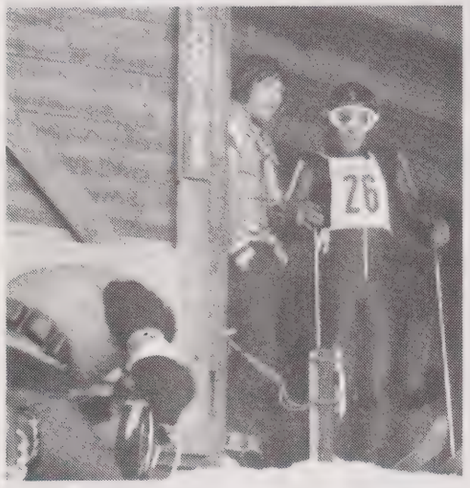
factory. It has one of the most astounding sound tracks which I have ever experienced in a film. There is no conventional music or narration in the movie; it is a visual, acoustical tone poem which works more on the level of abstraction and rhythm than on standard documentary information. The sound track consists of orchestrated sound effects, musique concrete coupled with a woman's voice alternating quotes from the Bible with dull repetitive statistics of the town. "Thou shalt not kill... thou shalt pay income tax and union dues... but the machine said..." It is a film which uses its techniques not in an arty, irrelevant way, but unified with its subject matter to produce a powerful and lasting effect.

Editing

Editing is difficult to teach because if done well, editing is not something that you are aware of in a film. The best way to learn editing (aside from having people actually do it) is to look at a film in a viewer going backwards and forwards over the cut points to see how the cutting works. In teaching a class, a projector with good motion control is essential. Most go into reverse fairly easily, many allow you to project a single frame at time without burning a hole in the film. There are any number of National Film Board films which can be used to teach editing; here are two.

Corral (12 minutes, B & W) was Colin Low's first film – he has since produced and directed dozens. **Corral** is an extremely simple film about a cowboy selecting a wild horse from the herd and making his first attempts to saddle and ride it. It is an almost perfectly structured film with a clear beginning, middle, climax and ending and it relies entirely on the visuals to tell its story. Because of this simplicity, it serves as an ideal introduction to the art of editing. Students have found it a valuable experience to take this film and analyze it shot by shot on a viewer. They see how even the simplest of films relies on many shots to tell a story and how these different shots are combined together to produce different effects.

A second film gives a very curious introduction to the art of film editing. **Descent** (30 minutes, color) is a film about Canada's National Ski Team and was directed by Gilles Walker and edited by John Laing. The film is interesting in terms of editing because of one particular scene, the climactic race against the clock by David Murray, one of Canada's most promising downhill skiers. The film must be shown twice. The first time, the audience will be caught up with the excitement of the event and naturally look upon the final event as a continuity. The second time the film is shown, ask the audience to particularly notice the number Murray is wearing. To their amazement they will see that it changes from shot to shot in this apparently continuous race. This film, like many others, was an amalgam of a great deal of footage. The final race sequence is the result of shots from many races taken around the world and edited on motion into one smooth-flowing continuity. Once this key is noticed, the creative work of the editing becomes visible as does the whole creative role of the editor in terms of resynthesizing reality. The magic of film is such, however, that even when the number changes are noticed, the sequence still works and still flows smoothly.



Structuring

Somewhere between editing and the final film comes a process very familiar to all filmmakers, that of pacing the film, arranging the edited

Resynthesizing reality: in **Descent,** skier David Murray's changing numbers give a key to the art of editing

Corral: splicing and structuring on the Canadian prairie

Jour après jour: a visual-acoustic tone poem

Pas de deux: dance and the optical camera

sequences in a such an order that the final film will grab and involve the audience. Strangely enough this is an element of film esthetics rarely mentioned in film literature and yet it is the one step that most clearly makes or breaks a film. In looking at the structuring of a film, one examines it almost like a piece of music detailing its various build-ups, climax points and rest points. All films can be graphed in this particular way but for teaching purposes, it is wise to use simple and straightforward short films. **Corral** is again ideal in this respect but other films that can be looked at in this way are **Judoka** (18 minutes, B & W) a film about a Canadian judo champion in Japan and **Nahanni** (18 minutes, color) a short, very gripping film about an old prospector's tireless search for gold. All three of these films have clear strong structures which contribute very directly their final effect. Finally, not to be overlooked in this connection is Arthur Lipsett's **Trip Down Memory Lane** (13 minutes, B & W) a collection of stock shot sequences which works purely on the level of structure and editing. The film is strange, gripping and moving, without making the least bit of sense.

Special Effects

The National Film Board is big on special effects and almost every type has appeared in one or another of their films. **Volleyball** (10 minutes, B & W) makes very effective use of the technique of freeze framing and repeat frame printing (to give a slow motion-like effect) as well as actual slow motion to study the movement of several teams of professional volleyball players. **Sky** (10 minutes, color) uses time-lapse photography to show rapidly moving sunrises and sunsets as well as a marvelous ballet of moving cloud formations. Pixilation, the frame by frame animating of static objects, is well demonstrated in many of Norman McLaren's films. **A Chairy Tale** (10 minutes, B & W) has a youthful Claude Jutra doing battle with a chair that refuses to be sat upon. Someone is skating on the back lawn in **Two Bagatelles** (2 minutes, color) using this same technique. **Pas de deux** (13 minutes, color), a dance film by McLaren, shows with great beauty what you can do with multiple superimpositions in the optical camera. Finally films like **Carrousel** and **Angel** (both 8 minutes) are exercises in the photographic color shifting of ordinary images. While the impor-

Two Bagatelles: pixilation in the backyard

tance of special effects should not be exaggerated in terms of everyday use, it is interesting to show these films in a classroom situation because many of these effects can be duplicated using simple Super 8 equipment.

* * *

This has been a brief examination of how NFB films can be used to teach film techniques. If one chooses to approach the area in terms of film genres, the catalogue also has excellent examples not only of all styles of documentary, but also a variety of animation, experimental films and even a few stabs at drama. There are several films about film in the catalogue. **Self-Portrait** is a very poor historical look at the National Film Board itself using clips of typical productions. It comes in five thirty-minute parts and is primarily interesting for Part One, which gives us a glimse into the fabulous and as yet untold story of the NFB's wartime propaganda films. The film **Grierson** (one hour, color) and Susan Schouten's series on Grierson's documentary philosophy both contain valuable material for those studying film. Finally, as a general turn-on to film, **Norman Jewison, Filmmaker** (50 minutes, color) by Doug Jackson provides a fascinating look not only at the filmmaker but at the headaches and glory of shooting a major feature production.

The films I have been talking about are obviously just a suggested starting point. The catalogue has over 900 other titles, many of which can be put to similar purposes. Most people are forced to try and learn about film from textbooks simply because the possibility of learning about film using films is much too costly. In the United States, National Film Board films appear in the catalogues of all the major educational distributors; in many cases they are the jewels of the collection and command high rental fees. In Canada we are in a unique position; we are all enrolled in a government-financed film school and the great thing is that the tuition is free. □

HOW TO GET THE FILMS

Like Alberta's oil or Quebec's hydroelectric power, the National Film Board and its library of about 1,000 films can be looked on as a natural resource. In no other country in the world can educational institutions and even private groups get such a wealth of film material free. Oh, I know it's not really free; we all pay for old Ma NFB with all her blunderings and inefficiencies out of our tax dollars – which is precisely why we should make use of the place. Hidden among the inadequate descriptions in the hard-to-get 180-page catalogue are a few excellent films, but how do you know which ones they are? And how do you get them?

NFB films are poorly publicized and tricky to get hold of, for the simple reason that, being free, they cost money each time they go out and each time they come back. In the private sector it is rewarding to go out and sell your films but at the NFB you save the Canadian taxpayer money by letting the films sit on the shelf. The people at the board explain that since there is only so much money for distribution, there is only so much distribution. It isn't only a question of money, however; it's a question of commitment – and commitment is something in very short supply in an old and tired bureaucracy. It often seems more than they can handle just to take care of the unsolicited business which happens to fall in the front door.

Technically, all NFB titles are available in all the regional offices and, through the regional offices, to all NFB offices across Canada. At these offices, you or your group must apply for a green plastic card which entitles you to take out films. The films are selected from the catalogue and ordered by code number *no more than* two months ahead of time and *no less than* one week ahead of time. Therein begins the roulette game. A great number of films listed in the catalogue and the newer releases simply aren't there. Either there is no print available in your region or, more frequently, not enough prints of films in great demand.

Even after a booking has been confirmed, screwups are frequent and you may find yourself with an audience and no film, or no reel three, or a print in such bad condition that it won't run through the projector. In short, if you are really counting on getting a particular film on a particular date, there is much reason for worry.

There are alternatives, however. One is to buy the prints yourself, particularly if you intend to use certain films year after year. They are cheap (about $10 per minute for color films, half that price for black and white), educational discounts are available, and if you choose your films carefully, several departments can make use of them. Another alternative is to approach local libraries and universities, many of which have collections of NFB films and will rent them to you at a nominal fee. The saving in worry and heartache is well worth the money.

The remaining problem is what films to get. The 100-word description in the catalogue and the fact that it won the Golden Anchovy Award in 1953 does not help you very much. There are, for example, over 100 films listed on the subject of Canadian history. Some are excellent and some are dogs and the catalogue does not tell you which is which. The NFB representative may possibly be helpful and may also be unapproachable and/or clueless about the films. Previewing is really the only way of judging what a film is worth to you but this can be very time-consuming.

One would think that if an organization were to spend $50,000 to $100,000 on a film, they could afford to produce a small booklet containing background to the film, a detailed description of its content and approach and information about the filmmaker and participants in the film. With rare exceptions, such data is not even available to the press and aside from a poorly written, one-page publicity sheet there is simply no information available to the prospective user on what the film is about.

At the very least, all NFB films should be rated by independent bodies actually using the film; rated in terms of both style and content. In the United States, organizations such as the Educational Film Library Association (EFLA) regularly evaluate documentaries in this way, and you will find many NFB films popping up on their lists. The fact that the National Film Board doesn't organize something equivalent to this in Canada for all their new releases, if only for their *own* edification, is a poignant testimony to everything that is wrong with the place. □

ORGANIZATIONS

AMPIA

Alberta Motion Picture Industries Association

347 Birks Building,
Edmonton, Alberta T5J 1A1
(402) 424-4692

Filmwest Associates Limited, who took top honors at Alberta's first annual film festival two years ago, have again captured the limelight, this time for a production about Alberta's pioneer women, entitled **Great Grandmother.**

The half-hour film, produced in cooperation with the National Film Board, was judged the *Best Film* as well as *Best Documentary* at the Alberta Film Festival held in Edmonton September 20-22.

Co-directors of **Great Grandmother** were Lorna Rasmussen and Anne Wheeler, who shared the *Best Director* and *Best Cinematography* citations. The film also brought the *Best Editing* award to Robert Reece, and an *Honorable Mention* for best original music to Ann Mortifee.

More than 50 entries in seven categories represented the work of most of Alberta's major production houses. Other awards were:

Best Industrial: **Time of the Tarsands,** a half-hour film produced by William Marsden, JEM Film Productions Ltd. (commissioned by Syncrude Canada Ltd.). *Honorable Mention* in Industrial went to Ron Brown, Century II Motion Pictures Ltd., for a film titled **Another Side of Beef,** produced for the Alberta Cattle Commission. *Best Educational:* **Sex 'n Stuff,** a half-hour production by Keith Newman and Mary Lyseng, Alberta School Broadcasts. *Honorable Mention* for Educational went to **Where Can You Run?,** a ¼-hour production about the Block Parent Program, by Tinsel & Sham Productions Ltd.

Best Nature & Wildlife: **Drummer in the Woods,** a 10-minute production by Karvonen Films Ltd.

Best Television Commercial: **Office,** produced for the Edmonton Savings & Credit Union by Colin Minor, ITV Productions. *Honorable Mention* went to the Workmen's Compensation Board for a commercial titled **Handicapped Worker,** by Interquack (Production) Ltd.

No feature film was entered in this year's festival. The Fraser-CTV theatrical titled **Why Shoot the Teacher?** had been anticipated but was not ready in time (Fil Fraser has announced the world premiere will be held in Edmonton about mid-November).

An hour-long VTR production, by Doug Hutton, North West Video Ltd., titled **Henry Mancini in Concert,** received a *"Special Citation* for overall excellence not fitting into any extant category."

Honorable Mention in the Documentary category went to **Policeman's Nightmare** (subtitled **The Justice Machine),** produced by Dave Smiley, CBC Television; and to a CFRN Television production titled **Gibbs,** by Fred Vos.

Craft Awards

In the Craft Awards, Harvey Popowich took *Best Sound* for his work in **Henry Mancini in Concert.** An *Honorable Mention* for sound went to **Drummer in the Woods,** by Karvonen Films Ltd. Other craft awards were:

Best Script: John Andrew in **Another Side of Beef.** *Honorable Mention* for script went to Alberta School Broadcasts for **Sex 'n Stuff,** and Mount Royal College for **Who You See in Me.**

Best Original Music Score: Brothers Bogaardt in **Time of the Tarsands.**

Best Acting: The cast of **Sex 'n Stuff,** Alberta School Broadcasts.

The majority of the awards are sponsored by the province's Film Industry Development Office (Department of Business Development & Tourism), while the *Best Film of the Festival* is recognized by a sculpture called the "Celestial Visitor", which was presented To Filmwest Associates this year by Culture Minister Horst Schmid.

Cine Audio Ltd., Alberta's first color film processing laboratory, presents a certificate of its own annually (plus a cheque for $100), in recognition of *Best Cinematography.* This was presented by Cine Audio president Nick Zubko to Lorna Rasmussen and Anne Wheeler for **Great Grandmother.**

A new trophy was introduced this year by Fil Fraser (one of AMPIA's directors) in recognition of *Best Dramatic Script.* It was presented by Mr. Fraser to Magpie Media for a ¼-hour production entitled **The Grain of Truth.**

Distinguished Service Awards. AMPIA president William Marsden presented "Distinguished Service" citations to Nick Zubko and Ron Brown. Mr. Zubko was honored as a pioneer in the film industry in Alberta, and particularly for "his two years of untiring service as the association's first president." Mr. Brown's citation noted particularly that he has fostered strong ties among filmmakers on the national scene, having chaired last year's fall convention of the Canadian Film and Television Association, held in Edmonton (first time in the West for CFTA).

The awards presentations were co-chaired by Donald Reed, Film D.R. Productions Ltd., and Josh Zubko, Cine Audio Ltd., at a "Film Arts Cabaret" held in the Crystal Ballroom of the Edmonton Inn. Master of ceremonies for the event was W.O. Mitchell, one of Canada's best-known novelists and humorists.

Judges for the Festival were Gordon Cameron, chairman of the executive council, Edmonton Chamber of Commerce; Maureen Lubin, councillor with the Better Business Bureau of Edmonton and Northern Alberta; Dinah Hoyle, cultural policy officer, Secretary of State, Ottawa; Scott Beaven, entertainment editor for *The Albertan;* and Rick Francis, Edmonton Manager for Goodis, Goldberg, Soren (Alberta) Ltd.

Len Stahl
AMPIA Executive Secretary

CFTA

Canadian Film and Television Association

55 York St., suite 512
Toronto, Ont. M5J 1S2
(416) 363-8374

On November 5, 1976, at a luncheon at Toronto's Hyatt Regency Hotel attended by 250 persons, with

Gordie Tapp serving as master of ceremonies, the Canadian Film and Television Association announced the winners of their fourth annual motion picture awards for sponsored productions.

The Canadian Film and Television Association represents over 90 motion picture production companies in the private sector who produce sponsored films and videotape productions for business, industry and government.

This year there were 52 entries in the competition. Awards were presented to those judged best in seven categories. In addition, three special jury awards were made. Craft awards were also given for best direction, cinematography, script, editing, sound recording and music score.

The award for best film of the competition was won by **To The Top,** sponsored by CNR/CN Tower. It is an exciting production on Toronto's famous world's highest free-standing structure. The film, produced by Westminster Films Ltd., Toronto, was directed by Keith Harley.

The full list of winners is as follows:

Category

Public Relations
To The Top, Westminster Films Ltd.
Sales Promotion
Bachman Turner Overdrive, Alfrick Film Production Ltd.
Travel & Recreation
Come in From Away, M P I Productions Ltd.
Nature & Wildlife
The Stationary Ark – Gorillas, Neilsen-Ferns Ltd.
Sports
The Summer Before, Crawley Films Ltd.
Educational & Instructional
Lead in Motion, Westminster Films Ltd.
TV Information - Public Affairs
The Human Collision, Crawley Films Ltd.
Best Overall Film
To The Top, Westminster Films Ltd.
Special Jury Awards
In Which We Dwell, Canawest Film Productions Ltd.
Aho – The Forest People, Via La Monde Canada
If Wishes Were Horses, Insight Productions

Craft Categories

Direction
If Wishes Were Horses, Pen Densham
Cinematography
Bachman Turner Overdrive, Peter Allies
Script
If Wishes Were Horses, Pen Densham
Editing
To The Top, Donald Ginsberg
Sound Recording
Bachman Turner Overdrive, Ralph Parker
Music Score
Bachman Turner Overdrive, The Whole Group

CFEG

Canadian Film Editors Guild
P.O. Box 46, Terminal A
Toronto, Ontario

CSC

Canadian Society of Cinematographers
22 Front St. West
Toronto, Ontario

At the Annual Awards presentation made on November 13 at Ontario Place, the following awards were given:

Canadian Film Editors Guild 1976 'Effigy' awards for film editing

Theatrical Features
Alan Collins cfe for **Love at First Sight** (Quadrant Films)
Television Dramas
John Watson cfe for **If Wishes Were Horses** (Insight Productions)
Documentaries
Ray Hall cfe for **Bachman-Turner Overdrive** (Alfrick Film Productions)
Special Subjects
John Watson cfe for **Toller** (Insight Productions)
Sound Editing
John Kelly cfe for **Shoot** (Essex Enterprises and the Getty Corporation)
Student Award
James Orr for **Chrysalis** (York University)

Canadian Society of Cinematographers 1976 awards for cinematography

Feature and TV Drama
Reginald Morris csc for **Second Wind** (Olympic Films)
Commercials
Harry Makin csc for **Xerox** (Siebart Productions)
Best Camera in a Documentary
Ron Stannett for **The Creative Spirit** (CTV London Life)
Roy Tash Award
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FILM REVIEWS

Dennis Zahoruk's

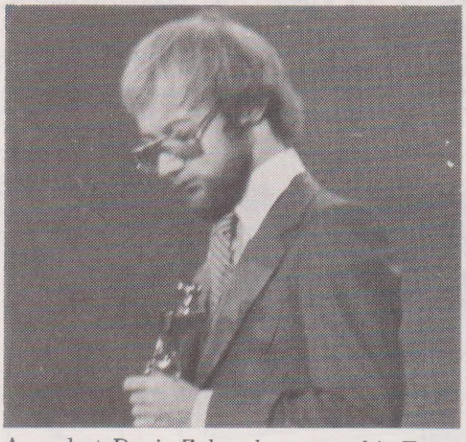
Brethren

d. Dennis Zahoruk, **asst. d.** Bill Corcoran, **sc.** Dennis Zahoruk, **ph.** David Ostriker, **sp. ph. effects** Paul Appleby, **ed.** Dennis Zahoruk, **sd.** Jerry Jest, **sd. ed.** Steve Humble, **p. designer** Marlene De Genova, **m.** Michael Snook, **l.p.** Tom Hauff (Ted), Ken Welsh (Ralph), Richard Fitzpatrick (Lucas), Sandra Scott (Mrs. Wimwood), Larry Reynolds (Jonas), Candace O'Connor (Kim), **exec. p.** G. Chalmers Adams, **p.** G. Chalmers Adams & Dennis Zahoruk, **p. manager.** Pierre Sarrazin, **p.c.** Tundra Film Co. Inc. in association with Clearwater Films Ltd., 1975, **color,** 16 mm., **running time,** 94 min.

premiere C.F.A. public screenings, Toronto Dominion Cinema, Oct. 21, 1976.

Dennis Zahoruk's independently made first feature is a brave venture which, to a praiseworthy extent, delivers the dramatic goods. It was shot over a five-week period, on locations in the Toronto area and on a very strict budget. The result is not impoverished either in production values or ideas. If anything the film is a little *too* ambitious, so that both the acting and the dialogue become rather strained at times – but that may be accounted a "good fault".

The story – of three brothers called home to their father's funeral and the various stresses and resentments that mark their family relationships – is reminiscent (consciously or otherwise) of David Storey's play **In Celebration,** which Lindsay Anderson directed on screen for the American Film Theatre series. It is, in any case, a good, meaty situation and is here developed with considerable poignancy, wit and ironic observation. As suggested, the scenes (most often dialogues) sometimes play close to the style of TV soap opera but, to be fair, there are frequent stretches which rise way above that level and suggest instead a good, naturalistic Canadian play such as one might enjoy at the Tarragon or Centaur Theatres. The character of the "quiet" theology student brother is especially well drawn – and nicely acted by Richard Fitzpatrick. He is one of those unfortunates (?) in life to whom people turn, vampire-like, for one-way comfort. The other sons of this unhappy family are more conventional – a drop-out and a frenziedly "successful" executive; Tom Hauff and Kenneth Welsh flesh them out well but can't avoid uneasily melodramatic moments. Welsh, in particular, is an actor who should make more Canadian films. He has proved his worth on Canadian stages in roles all the way from Hamlet to Stanley Kowalski and could have handled half a dozen parts I can think of in recent pictures all perversely cast with Americans.



A modest Denis Zahoruk accepts his Etrog for **Brethren**

The film is not uncinematic, in spite of being heavily loaded with dialogue, and Dennis Zahoruk, as writer-director-editor, has included some well conceived scenes of purely visual impact, such as the funeral and its aftermath for one of the brothers. Excessive praise for a qualified success does nobody any good but in this case a new director on the feature front certainly deserves high marks for aspiration and medium-good marks for achievement. **Brethren** may in fact make a modest impact on television – that seems to be its fate, for better or worse – but one day a Dennis Zahoruk film just might jolt and excite us all.

Clive Denton

Film Credit Abbreviations: d.: Director. asst. d.: Assistant Director. sc.: Script. adapt.: Adaptation. dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors. narr.: Narration.

William Fruet's

Death Weekend

d. William Fruet, **sc.** William Fruet, **ph.** Robert Saad, **ed.** Jacques Jean, **sd.** Dan Goldbert, **m.** Ivan Reitman, **l.p.** Brenda Vaccaro, Don Stroud, Chuck Shamata, Kyle Edwards, Richard Ayres, Don Granbery, **exec. p.** John Dunning, André Link, **p.** Yvan Reitman, **p.c.** Dal Productions, 1975, **col.** 35 mm. **running time** 95 minutes.

Death Weekend is an ugly, vicious, downright shitty movie which will leave you in need of a shower. Brenda Vaccaro is wasted, Don Stroud should be, Chuck Shamata deserves better. William Fruet, by putting his name and his once sympathetic talents to this mean-spirited garbage, has exiled himself from reasonable consideration for a long time to come.

End of review? That's tempting, but not quite.

Mr. Brian Ferry, a fairly new reviewer for *The Toronto Star,* inadvertently played into the enemy camp. He made clear that he disliked and disapproved of the film but provided a chunk which could be extracted for the ads, to the effect that the film had been brilliantly made and was a Canadian equivalent to **Straw Dogs** or **Death Wish.** Mr. Perry will quickly learn to be wary of the jokers who do this kind of thing.

The film *is* adequately (not brilliantly) made. We *do* hate the punks who pursue and terrorize Brenda and Chuck on their country weekend, just as we're supposed to. We want Brenda to get her revenge, as the only likely way to end the movie (as soon as possible). A slightly similar recent picture, **The Clown Murders,** is less repellent because more inept, which is not the strongest kind of recommendation. After **The Clown Murders,** you only need to wash your hands. As for a Canadian **Straw Dogs,** can't we be first in *anything*? Proof that Canadian junk can be marketable is really no longer enough.

Casting around desperately for something that might have interested the author of **Wedding in White** in all this – dramatically, not just financially – one stumbles on the germ of

an idea. Shamata is really as evil as Stroud, it seems, for taking the girl out of town for you-know-what. (She doesn't know, for a while, being the most naive heroine since Lillian Gish.) Unfortunately, this idea is planted early and undeveloped. It is the one idea in the film, which from then on is full only of germs.

Why, somebody might conceivably ask, do I so object to **Death Weekend** when years ago I enjoyed the likes of Joan Crawford being menaced by the likes of Jack Palance in the likes of **Sudden Fear**? Perhaps because Joan was provided with more character, more nerve and more resourcefulness to get out of her predicament – not just a handy bit of broken glass. Further, she was placed in a screenplay full of interesting detail, believable minor characters and clever plot twists, as opposed to one gross situation dwelt on, literally ad nauseam. And when Joan was bothered by the young Cliff Robertson in Robert Aldrich's very humane **Autumn Leaves,** it transpired that he was mentally disturbed and she ended up more pitying than scared of him. But then, of course, these were only Hollywood program pictures, not the work of our national film millenium, supported by kind words and government funding, so that the mere fact of having a film ready for release is lauded as amazing in some circles.

Richard Ayres and Brenda Vaccaro share a terrifying moment

Of course, it's a discouraging world where **Goldenrod** is pulled from Toronto theatres after one week, while this and other schlock plays merrily on. It may be suggested that William Fruet has to earn a living. Couldn't he drive a taxi or, as Mel Brooks suggested in **The Critic,** maybe make a shoe?

Clive Denton

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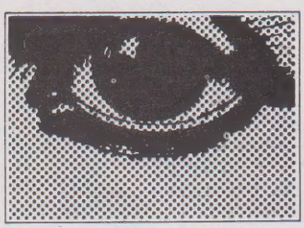

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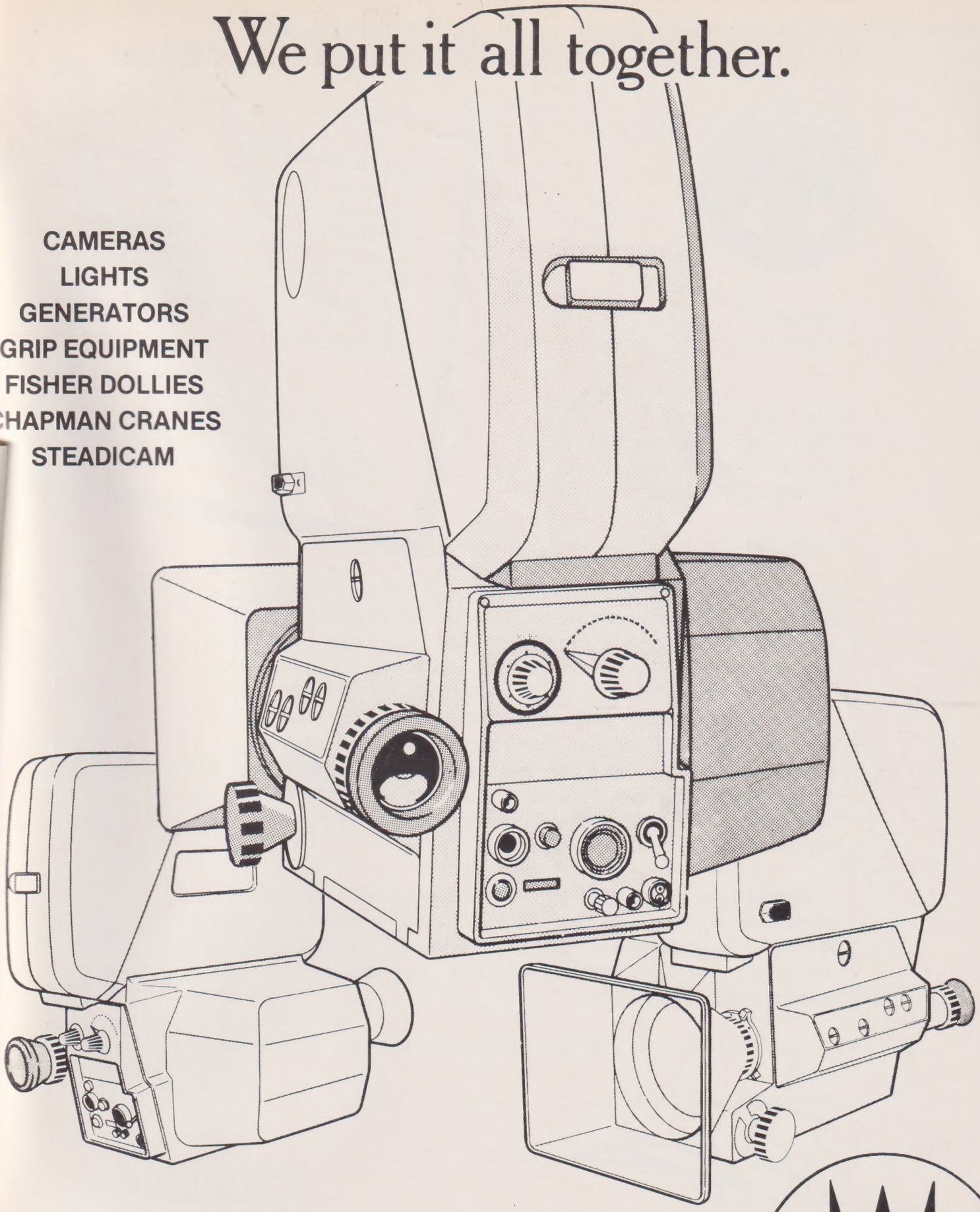

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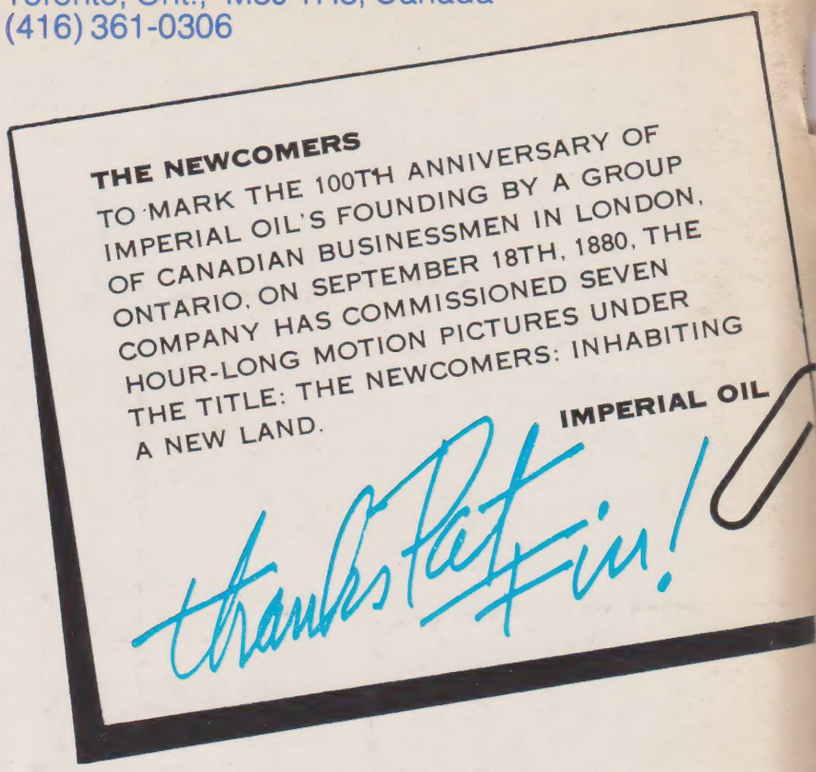
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